February 9-22 No 61 70p

KERRANG!

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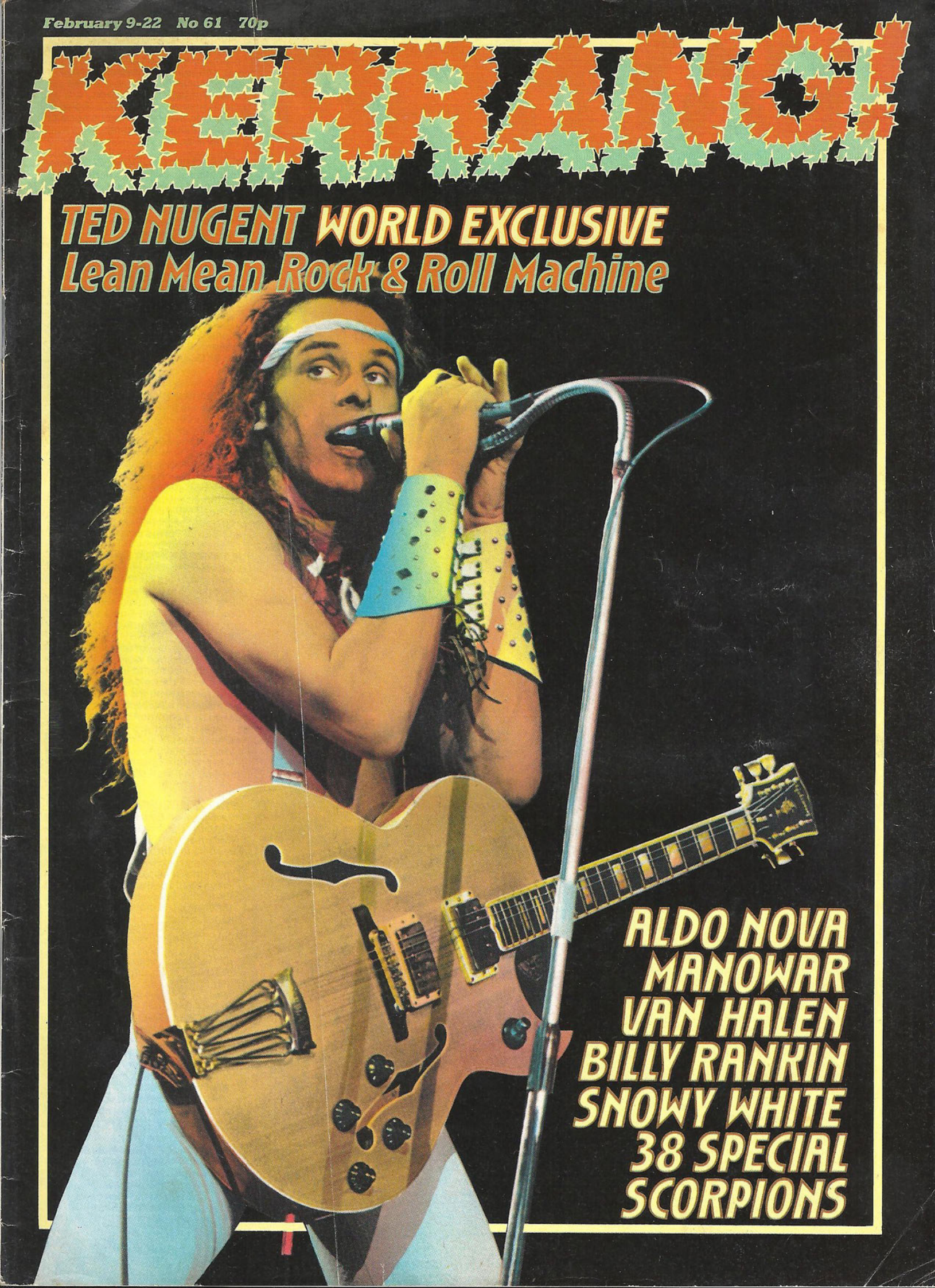

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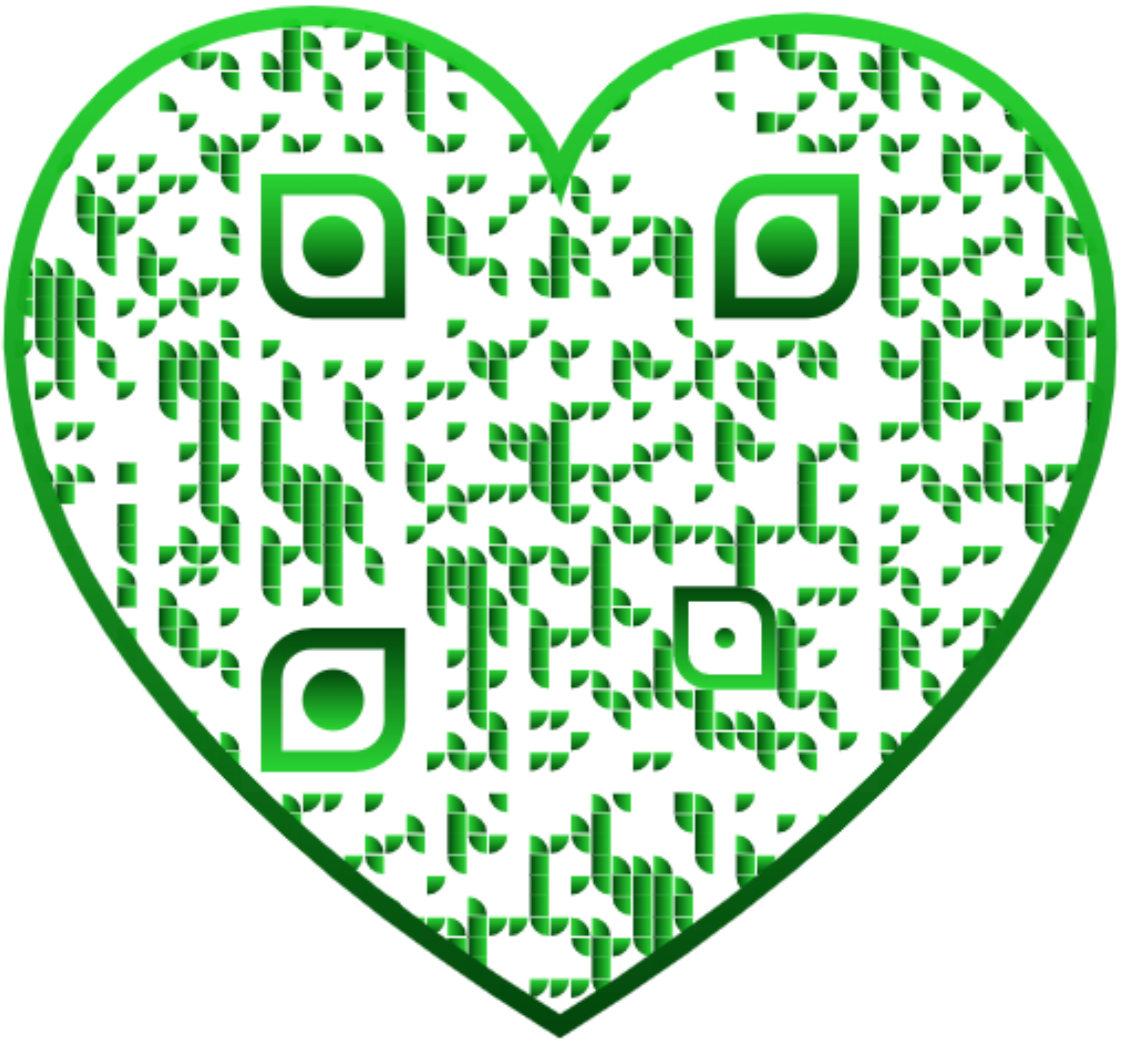


MAYHEM

LION TAMING

■ **LIONHEART** HAVE signed a major record deal at last. It's with *CBS* through their New York office. The quintet begin rehearsing with producer **Kevin Beamish** on February 15, before flying out to America in early March to record their debut LP at *Sound City Studios* in Los Angeles.

The album is expected to be released in early Summer. As yet no track listing has been finalised, however among those songs being considered are **'Look Back In Anger'**, **'Hot Tonight'**, **'Tower Of Silver'** and **'Wait For The Night'**.

The band's line-up now comprises vocalist **Chad Brown** (pictured above), **Dennis Stratton** (guitar/backing vocals), **Steve Mann** (guitar/backing vocals) and **Rocky Newton** (bass/backing vocals). At present, Lionheart have no permanent drummer. **Bob Jenkins** (who has just finished working with **Leo Sayer**) will be featured on the album.

■ A BRITISH base has now been set up for European HM label **Mausoleum.** And they are anxious to hear from any unsigned Heavy Metal bands in the UK. All tapes/information should be sent to **David Moffitt** at: **11, Sandygate Crescent, Wath Upon Dearne, Rotherham, South Yorkshire, S63 7JP.**

One of the first British releases on the label is expected to be a double album sampler titled **'If It Ain't Heavy, It Ain't On Mausoleum'**, featuring selections from the back catalogue.

■ BRADFORD FIVE-PIECE **Baby Tuckoo** have signed a deal with *Ultranoise Records*, the label responsible for launching **Mama's Boys**. The band are presently working on their debut album with producer **John Verity.** The LP is expected to be out around Easter time at which point they will be undertaking a UK tour.

Ultranoise have just released the **'Unchained'** album from **Thor** as well as **Alien's 'Cosmic Fantasy'** opus, both only available on import until now.

■ CONTRARY TO recent reports, **Billy Squier's** next album will *not* be produced by **'Mutt' Lange.** Apparently, the famed knob-twiddler has taken longer than he expected on the latest **Cars** LP, and his next project is likely to be the fourth **Def Leppard** opus.

Squier will be going into the studio at the end of this month to begin work on his follow-up to **'Emotions In Motion'**. However, no producer has been decided upon as yet, although **Jim Steinman** (who may also be working on the next **Black Sabbath** LP) has been mentioned as one possible choice.

The aforementioned opus should be issued during August/September.

SSSHHH, YOU KNOW WHO. . .

■ **QUIET RIOT** (pictured above) return to Britain in March for their first headlining tour.

The dates are: **Newcastle, City Hall 2, Leeds, University 3, Manchester, Apollo 4, Birmingham, Odeon 5, Cardiff, St. David's Hall 6, London, Hammersmith Odeon 7.** Tickets are priced at £4 for all venues and are available now from the relevant box offices and usual ticket agents.

The band issue a new single through *Epic* on February 27. The A-side features **'Bad Boys'** (a previously unreleased studio track) whilst the flip contains a live version of **'Metal Health (Bang Your Head)'**.

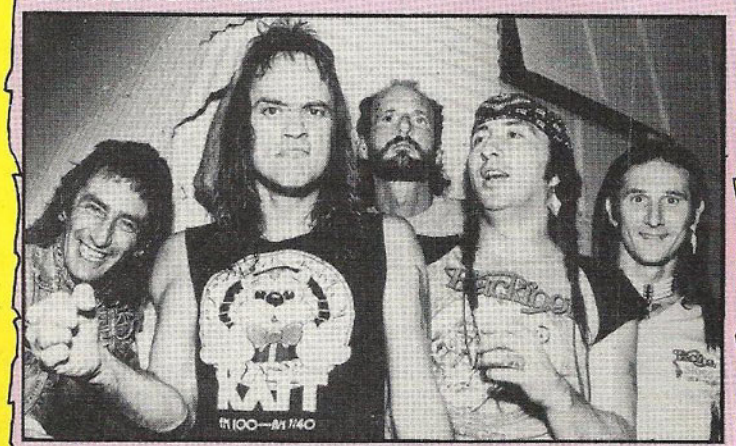
A WHITER SHADE. . .

■ **GREAT WHITE** (pictured above flanking producer **Michael Wagener**) issue their first album (titled 'Great White') on February 20. It's released by *EMI America* and has the following track listing:

Side one: **'Out Of The Night'**, **'Stick It'** (their debut single in America), **'Substitute'** (a cover of the **Who** song), **'Bad Boys'**, **'On Your Knees'**.

Side two: **'Street Killers'**, **'No Better Than Hell'**, **'Hold On'**, **'Nightmares'**, **'Dead End'**.

The band have now been confirmed as the support act on **Whitesnake's** British tour.



'FOOT PATROL

■ **BLACKFOOT** (PICTURED ABOVE) are currently putting the finishing touches to their latest album at *East Point Studios* in Atlanta. Titled **'Cry Of The Banshee'**, it's being co-produced by **Eddie Offord** and **Al Nalli.**

The band have recorded 15/16 songs but there's no confirmation as yet on the eight numbers that will make the final running order. Among the tracks under serious consideration, however, are **'Evil Money'**, **'Livin' In The City'**, **'Young Girls'** and **'Rock It Or Get Out'**.

Blackfoot's present intention is to release the album during March.

■ *MEAD GOULD PROMOTIONS* are running a special trip to Paris on February 11 for the **Judas Priest/Ted Nugent** concert.

Leaving on the evening of February 10 and returning two days later (afternoon), it costs £42, inclusive of all travel and hotel expenses.

The company are organising a similar trip to Frankfurt to see **Gary Moore** on March 19 and **Whitesnake** the next night. This costs £65.

Further details on both trips are available from *Mead Gould* at **61, Queen's Rd, Brighton, BN1 3XD,** tel: **0273 204101/2/3.**

■ **JOHN McCOY** is about to start work on his first full-length album. As yet untitled, it will be recorded at *Rockfield Studios* in Wales and co-produced by McCoy and **Tony Taverner.**

McCoy's band now features drummer **Ron Rebel** and vocalist **T. Bone.** To date, no regular guitarist has joined the bald bassist's outfit so the LP will feature guest appearances from **Paul Samson** and **Bernie Tormé** among others.

■ **TWISTED SISTER** are about to start work on their latest album. It's being produced by **Tom Werman** and recording will take place in New York/Los Angeles, the first time the band have entered a studio (for LP purposes) outside of England.

The album, as yet untitled, is likely to be issued worldwide in May and include not less than ten numbers. Although no details have been released on the songs themselves, apparently two will be linked by a common storyline.

Twisted Sister are hoping to come to the UK in April to shoot a video and play a few selected shows, before returning later on in the year to do a full tour.

■ **OZZY OSBOURNE** releases a new single on *Epic* at the end of February. The A-side will be **'So Tired'**, from the **'Bark At The Moon'** LP, while the flip will contain three tracks recorded live at the recent Dortmund Rock, Pop, Heavy Metal Festival, *viz* **'Paranoid'**, **'Bark At The Moon'** and **'Forever'**.

■ **BLACK ROSE** release their debut album on *Bullet/Neon Records* at the end of February. Titled **'Boys Will Be Boys'**, it was produced by **Keith Nicol** at *Impulse Studios.* The full track listing is:

Side one: **'Boys Will Be Boys'** (likely to be issued as a single), **'We're Gonna Rock You'**, **'Just Wanna Be Your Lover'**, **'Baby Believe Me'.**

Side two: **'No Point Runnin'**, **'Fun & Games'**, **'First Light'**, **'Burn Me Blind'**, **'Stand Your Ground'**, **'Knocked Out'.**

The band expect to undertake a Dutch tour within the next couple of months.

■ LOS ANGELES band **Rough Cutt,** who are currently negotiating a major record deal, have tentatively scheduled a few European gigs for April. Their plan is to play dates in Hamburg, Paris and London (*Marquee Club*).

■ **DIO** ARE currently writing and rehearsing material for their second album, recording for which is likely to begin at an English studio in March. As yet untitled, the LP (which will once again be produced by **Ronnie James Dio**) is expected to be released in June, at which time the quartet will start another world tour complete with new stage show. This includes an appearance at the *Pink Pop Festival* in Gelleen, Southern Holland on June 11 before an estimated 50,000 fans. The bill also includes **Big Country**. British dates meanwhile have been pencilled in for the end of 1984.

Plans are also well in hand for Dio to appear at a major American outdoor festival in the Summer with **Ozzy Osbourne!**

■ **ROCK GODDESS** are to release a new single on *A&M* within the next few weeks. The A-side is a cover of **Gary Glitter's 'Didn't Know I Loved You (Till I Saw You Rock 'N' Roll)'**, whilst the flip features a new track in **'Hell Hath No Fury'**, written by **Jody Turner**. Both songs were produced by **Chris Tsangarides** at *Power Plant Studios.*

■ **PALLAS** ISSUE their first album through *Harvest Records* on February 13. Titled **'The Sentinel'**, it was produced by **Eddie Offord** at *East Point Studios* in Atlanta. The track listing is:

Side one: **'Arrive Alive', 'Cut & Run', 'Rise & Fall'.**

Side two: **'Shock Treatment', 'Ark Of Infinity', 'Atlantis Suite'.**

Anyone interested in joining the band's fan club should send an SAE to: **Information, Mike Bentley, Pallas Sentinel, 91, King's St, Aberdeen AB2 3AB.**

■ **'FUGAZI'**, THE second **Marillion** album, is to be released by *EMI* within the next few weeks. Produced by **Nick Tauber**, it was recorded and mixed at *Manor Studios, Eel Pie, Maison Rouge* and *Sarm East.* The track listing is:

Side one: **'Assassing', 'Punch & Judy', 'Jigsaw', 'Emerald Lies'.**

Side two: **'She Chameleon', 'Incubus', 'Fugazi'.**

■ **QUEENSRŸCHE'S** DEBUT album for *EMI America* is likely to be produced by **James Guthrie,** who has worked with such acts as **Pink Floyd, Judas Priest** and **Ambrosia** in the recent past.

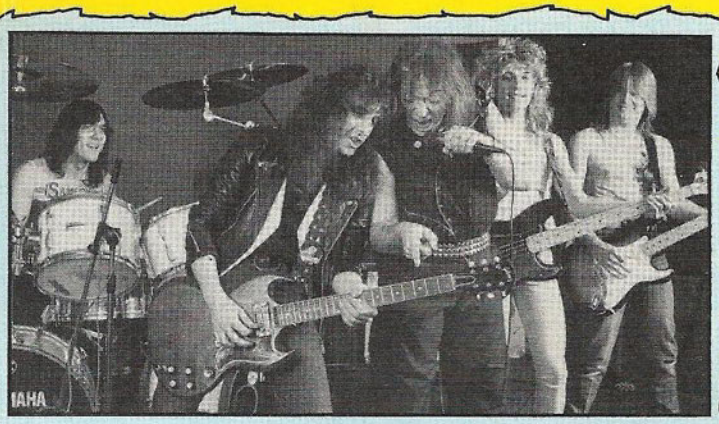
The band seem set to record said LP at an English studio, although no choice has yet been made.

■ ONE OF London's most prestigious rock venues, *Hammersmith Odeon,* is facing the real threat of closure owing to pressure from local residents. But manager **Phil Leivers** is determined to fight this move and, to this end, a petition is now being drawn up. It's available for signature to anyone who frequents the venue and all *Kerrang!* readers who regularly attend 'Hammy' shows are urged to make their mark in this worthy cause.

■ **FASTWAY** ARE presently working on their second album, **'All Fired Up'**, with producer **Eddie Kramer**. The basic tracks are being laid down at *Marcus Studio* and the vocals plus overdubs are being recorded at *Townhouse Studio.* It's likely to be issued on *CBS* in late May.

■ LOS ANGELES band **Warrior** are presently recording their first album at *Cherokee Studios.* It's being produced by **Doug Rider** and will be out on *Ten Records* during late Spring/early Summer

The outfit's line-up is **Joe Floyd** (lead guitar), **Perry McCarty** (vocals), **Tommy Asakawa** (rhythm guitar), **Rick Bennett** (bass) and **Liam Jason** (drums).



SAMSON GO FOR 'GOLD'

■ **SAMSON** HAVE parted company with bassist **Chris Aylmer.** His replacement is former **Diamond Head** man **Mervyn Goldsworthy** (above, second from right). And the band have added a second guitarist, ex-**720** member Dave Colwell (above, extreme right) to the line-up for their current stint as support act on **Gary Moore's** UK tour.

The new Samson album, **'Don't Get Mad, Get Even'**, is released by *Polydor Records* on March 17. Produced by **Pip Williams,** it has the following track listing:

Side one: **'Are You Ready', 'Love Hungry', 'Burning Up', 'The Fight Goes On', 'Don't Get Mad, Get Even'.**

Side two: **'Into The Valley', 'Bite On The Bullet', 'Dr. Ice', 'Front Page News', 'Leaving Love (Behind)'.**

'Are You Ready' is issued as a single on February 17. Available in both 7" and 12" forms, the former also features a different version of 'Front Page News' (with backing vocals from **Stevie Lange** and **Joy Yates**), whilst the latter contains an extra track, *viz* a studio rendition of **ZZ Top's 'La Grange'**, a longstanding stage fave.

It's likely that Samson will be undertaking their own headlining British tour during March/April.

LICENSING HOUR

■ THE SECOND album from North-eastern quartet **Battleaxe** (pictured above) has just been completed. Titled **'Licensed To Rock'**, it was recorded at *Highland Studios* in Inverness and produced by **Tony Wilson**/engineered by **Guy Bidmead.**

The full track listing is: **'License To Rock', 'Make It In America', 'Movin' Metal Rock', 'Shout It Out', 'Over The Top', 'Chopper Attack', 'Fortune Lady', 'Power Of The Universe'.**

As yet, though, no release date has been scheduled although it will be issued on *Music For Nations.*

Anyone wanting to get up-to-date information of Battleaxe (who, with **Verity**, are presently supporting **Saxon** on their UK tour) might well be interested in obtaining a copy of *The Axe*, Published three times a year by the band's fan club, it's available for the price of a stamp from: **Battleaxe Productions, Head Office, 12/14 Gray Rd, Sunderland, Tyne & Wear SR2 8JB.** However, you have to be a memeber of the FC before being eligible to receive this magazine.

RATT CHAT

■ **RATT** (guitarist **Robin Crosby** pictured above) have their first album on *Atlantic Records* (titled **'Out Of The Cellar'**) released in the USA on February 13. Produced by **Beau Hill** at *Sound City Studios,* it has the following track listing:

Side one: **'Wanted Man', 'You're In Trouble', 'Round & Round', 'In Your Direction', 'She Wants Money'.**

Side two: **'Lack Of Communication', 'Back For More', 'The Morning After', 'I'm Insane', 'Scene Of The Crime'.**

As yet, no British release has been scheduled.

TOUR DATES

WRAITH, from Manchester, have lined up the following gigs: Bootle, The Talbot March 3, West Houghton, Sports Centre 24, Bolton, Cotton Tree 30, Warrington, Lion Hotel 31, Chorley, Joiners Arms April 12, Hebden Bridge, Shoulder Of Mutton 13.

ROUGH JUSTICE, from Newcastle-Upon-Tyne, appear at: Carlisle, Creeps February 14, Billingham, The Swan March 9.

CAPRICORN play Guildford, Royal on February 23.

SMOKIN ROADIE, a trio from Wolverhampton, play Oxford, Penny Farthing March 8, Alfreton, George Hotel 9, Warrington, Lion Hotel 10, Sunderland, Tiffany's 12.

LAUGHING SAM'S DICE, featuring former **Wishbone Ash** guitarist **Glenn McQueen Turner** and *Kerrang!* scribe **David Sinclair** on drums, appear at Cardiff, Tonypandy Club February 11, Croydon, Cartoon 20, Fulham, Greyhound 22, Birkbeck College March 2.

TWELFTH NIGHT play shows at Glasgow, Nite Moves February 21, Dumfries, Technical College 22, Lancaster, St. Martin's College 23.

DUMPY'S RUSTY NUTS have confirmed dates at Coventry, General Wolfe February 10, Chislehurst, Caves (Valentines Bikers' Ball) 14, Newmarket, Memorial Hall 18, Cambridge, City Limits 24, Harwich, Centre 25, Brighton, Escape Club 26, London, Marquee Club March 12.

EMERSON appear at Edinburgh, Nite Club February 11, Whitley Bay, Esplanade 18, Sunderland, Mayfair 24 (postponed from January 27).

LARRY MILLER plays Sunderland, Mayfair February 10, Warrington, Lion Hotel 11, Hatfield, Polytechnic 12, Brentford, Red Lion 17, Bristol, Granary 18, Gravesend, Red Lion 25.

GOTHIQUE have lined up a series of dates for February/March: Peterborough Postillion Club February 9, Peterborough, Gables 15, Harlow, Square One March 2, Hull, University 9, Newcastle, University 10, Durham, University 11, Whitley Bay, Mingles Club 17, Finnegan's Club 22, Sunderland, Mecca 23, Newcastle, Bear Pit 24, Letchworth, Leys Centre 31.

LIAISON start a new club/college tour with a show at Uxbridge, Brunel University on March 3. The only other confirmed gig to date is at London, Marquee Club 25.

SHE appear at Walthamstow, Royal Standard February 10 and London, Marquee Club March 1.

LOTUS CRUISE appear at Alfreton, Queens Head February 11, Chesterfield, White Swan 13, Nottingham, Yorker 14.

TAMARISK appear at Dunstable, Wheatsheaf on February 13.

WRATHCHILD begin their 'Trample Big Brother Tour '84' at Preston, Clouds February 9 and continue with Birkenhead, Stairways 11.

HOLLAND are to support **Magnum** at Redcar, Coatham Bowl on February 25.

PARALEX, from Nottingham, play their first show in over two years at Newark, The Palace Theatre on February 11. Support acts include **Moonchild** and the **Flying Dickheads.**

■ **MAMA'S BOYS** have signed a worldwide deal (excluding Great Britain & Ireland) with *Jive Records.*

CONTINUES OVER

FROM PREVIOUS PAGE

■ OXFORD BAND **Tranzzam** are on the look-out for a *'raunchy lead vocalist'* to complete their line-up. All applicants should contact the band either by phoning **Standlake 549** after 8pm or else by writing to: **150, Corn St, Witney, Oxon.**

In the meantime, Tranzzam have solved one of their recent personnel problems by recruiting drummer **Ace Fincham**, formerly with **Treazon** and **Crash KO.**

■ *THUNDERBOLT RECORDS* have just issued **'American Hero'**, an album of recordings from the late **Mike Bloomfield.** Widely regarded in the late Sixities, when he was a member of the **Electric Flag,** as America's answer to **Eric Clapton, Bloomfield** died a year ago in near obscurity.

'American Hero' contains some previously unreleased cuts and has the following track listing:

Side one: **'Hully Gully', 'Wings Of An Angel', 'Walkin' The Floor', 'Don't You Lie To Me', 'Junko Partner'.**

Side two: **'Knockin' Myself Out', 'Women Lovin' Each Other', 'Cherry Red', 'RX For The Blues', 'You Must Have Jesus'.**

■ OHIO BAND **Desire** have just put out their debut album on *Rockpower Records.* Titled **'Cry At The Sky'**, it was produced by **Bob Theissen** and has the following track listing:

Side one: **'Crank It Up', 'Reality Is A Crutch', 'You'll Never Take Me Alive', 'Cry At The Sky'.**

Side two: **'Hold On', 'A Time For Dreaming', 'Starchild', 'Broken Light'.**

■ SWEDISH BAND **Overdrive** are now recording their second album, **'Swords And Axes'.** Co-produced by the group and **Peter In De Betou,** it has the following track listing: **'Mission Of Destruction', 'Swords And Axes', 'Black Revenge', 'Ode To Juliet', 'Fighting Man', 'Burn In Hell', 'Broken Hearted', 'Livin' In Sin', 'Dream Away'.**

The band are presently negotiating with several companies for a UK release and hope to play some British shows in April.

■ THOSE OF you into the **Dicksonian** style of music should check out a new club called *Mystery City.* It's open every Thursday night in the basement of the *Clarendon Hotel,* Hammersmith and forthcoming live attractions include the **New Torpedoes** (with vocalist **Phil Lewis**), the **London Cowboys** and a **Wrathchild/Marionette** double bill!

Any bands in a similar style to the above who are looking for a London show should contact either **Jade** or **Ray** on 01-749 3573.

■ BUSY TIMES ahead for **Gary Moore.** As well as his present UK tour plus the release of the album, 'Victims Of The Future', the famed guitarist will also be making an appearance on *The Tube* (February 17) and is to spend the next few months touring Japan, Europe, USA and Canada.

■ AMERICAN QUINTET **Hades** have just finished work on a four-track mini-LP. Titled **'Gloomy Sunday',** it features the title track, **'Abode Of Death', 'Rogues' March'** and **'Girls Will Be Girls'.** As yet no release date has been set, nor indeed has any label deal been secured.

■ *ATTIC RECORDS* have snapped up the **Mercyful Fate** album, 'Melissa', for release in Canada. It's expected to come out in mid-February.

■ **FLYING ACE PRODUCTIONS** is the name of a new company set up by producer **Pete Hinton** who in the past has worked with **Saxon, Picture, Rage** and **Witchfinder General.** The company are anxious to hear from any bands looking for management, publishing or production deals. All information/ tapes should be forwarded to Hinton at: **28 Cranmer Avenue, Ealing, London W13.**

■ **WRATHCHILD** are presently rehearsing material for their debut album, **'Stack Attack'.** It's expected that recording will begin at the end of February, and producer **Mike Leander** is likely to tackle this mega-job.

The finished LP should be issued on *Bullet/Neon Records* in the UK and *King* in Japan.

Among those tracks expected to appear on vinyl are **'Stack Attack', 'Wreckless', 'Sweet Surrender'** and **'Too Wild To Tame'.**

■ PRESTON BAND **Sapphire** are still on the look-out for a lead vocalist. Interested parties should contact **Graham Coupe** on **0772 719680.**

■ AMERICAN BAND **Spys,** who recently released their second album titled 'Behind Enemy Lines', have been dropped by *Capitol Records.* However, the group seem likely to carry on, although it will probably be under a new name.

■ CHICAGO BAND **Znowhite** are on the look-out for a new bassist. Any interested parties (either from the USA or Europe) should send a tape to: **Sue Sharp, 5342, North Winthrop, Number 2E, Chicago, Illinois, 60640, USA.**

■ ***LONDON RECORDS*** are looking for rock-orientated DJs to add to their club mailing list . . . if you qualify, please write to **Pete Tong, *London Records,* 15 George St, London, W1.**

■ *MEGA RECORDS* from York have just released an album by top Polish HM band **TSA.** Titled 'TSA', it's the first LP to be released by this quintet from Warsaw outside of Poland, where their previous two records have racked up combined sales in excess of 250,000 units.

■ **LOUDNESS** HAVE just released their latest studio album in Japan. Titled **'Disillusion',** it features Japanese lyrics and has the following track listing:

Side one: **'Crazy Doctor', 'Esper', 'Butterfly', 'Revelation'.**

Side two: **'Exploder', 'Dream Fantasy', 'Milky Way', 'Satisfaction Guaranteed', 'Ares' Lament'.**

An English version is expected to be issued later in the year, on *Music For Nations.*

■ NORWEGIAN BAND **TNT** expect to have their new EP in the shops by mid-February. And the band recently shot a video to accompany the track **'Harley-Davidson'.**

■ YET ANOTHER HM fanzine has appeared on the scene. It's called *Rock Hard* and is published in New York. The first issue features **Exciter, Metallica, Talas, Quiet Riot, Takashi** and **Alien.** Copies can be obtained by sending one dollar plus an SAE to: **Keith Miller, PO Box 984, Coeymans, NY, 12045, USA.**

Bands interested in being featured in the magazine should send tapes, photos and biographies to the same address.

KOMMENT

The get-it-off-your-chest kolumn.

SOMEBODY CAME up to me in a pub a while back and actually asked if I'm detailed to cover these obscure 'non-Metal' bands because I can't be trusted to deal with the 'real thing'. Well, no. In fact, this has always been something of a great personal crusade, the object being to: 1) Widen the scope of *Kerrang!*'s coverage. 2) Introduce HM fans/*Kerrang!* readers to a wealth of talented rock performers they might otherwise overlook or, worse still, choose to ignore.

When rock'n'roll came into being over a quarter of a century ago it was damned at the highest authoritarian levels as *'the devil's music'.* They tried to ban it, stifle it and stamp it out altogether. But what happened was that a whole new youth culture was born out of rock'n'roll and quickly became too big to destroy. Teenagers found themselves with an art form totally beyond the comprehension of their parents. And it was great! Rock'n'roll was the anarchic combination of *white* country and western and *black* blues, a blend that enabled two strains of American youth, different in class, culture and colour, to discover something in common – their music!

This 'togetherness' continued through the idealistic 60s but had began to fade by the early 70s. By this point, of course, the authoritarian figures who had first sought to kill the beast had come to realise it would be much more profitable if they could CONTROL it instead. So they did; first by creating internal divisions and then by force-feeding it *junk!* Punk caused a slight upset to this scheme by spewing up something vile, shocking and rather outrageous, but even this proved but a mere diversion.

HM became part of that great factionalisation process, the theory of 'divide-and-rule' put into practice. No-one is going to be stupid enough to try and eliminate HM altogether, but ask yourself just how far you've been conditioned. Would you talk to a *disco* fan?! Probably not, and yet the chances are he'll be the same age as you or go to the same school or college or sign on at the same dole office, any number of things. (This is called *prejudice.)*

One of the biggest insults HM fans seem to throw around is to call each other *'Duran Duran fans!!'* – which is stupid, because what they fail to appreciate is what a *great* rock'n'roll guitarist Duran Duran have in Andy Taylor – live, he even manages to give the band a certain hard rock edge! (This is called *ignorance*)

Fortunately, however, things may now be changing and the emphasis shifting back towards co-operation. Perhaps the finest example of this was the recent collaboration between Michael Jackson and Eddie Van Halen on 'Beat It', a track from Jackson's 'Thriller' album. Two superb performers, seemingly worlds apart musically, combined to produce a simply stunning exhibition of talent.

Prejudiced and *ignorant*, two adjectives that might spring readily to many people's minds if asked to describe the average HM fan. It would be nice to think we could alter that opinion to something closer to *open* and *informed.* I'd like to think that's not as fanciful as it seems; well, we'll see. . .

DAVE DICKSON

MICHAEL JACKSON (right): collaborated with Eddie Van Halen on 'Beat It'.

ALDO NOVA

4 TRACK* TOUR EP – STRICTLY LIMITED EDITION

*TAKEN FROM THE ALBUMS 'SUBJECT' & 'ALDO NOVA'

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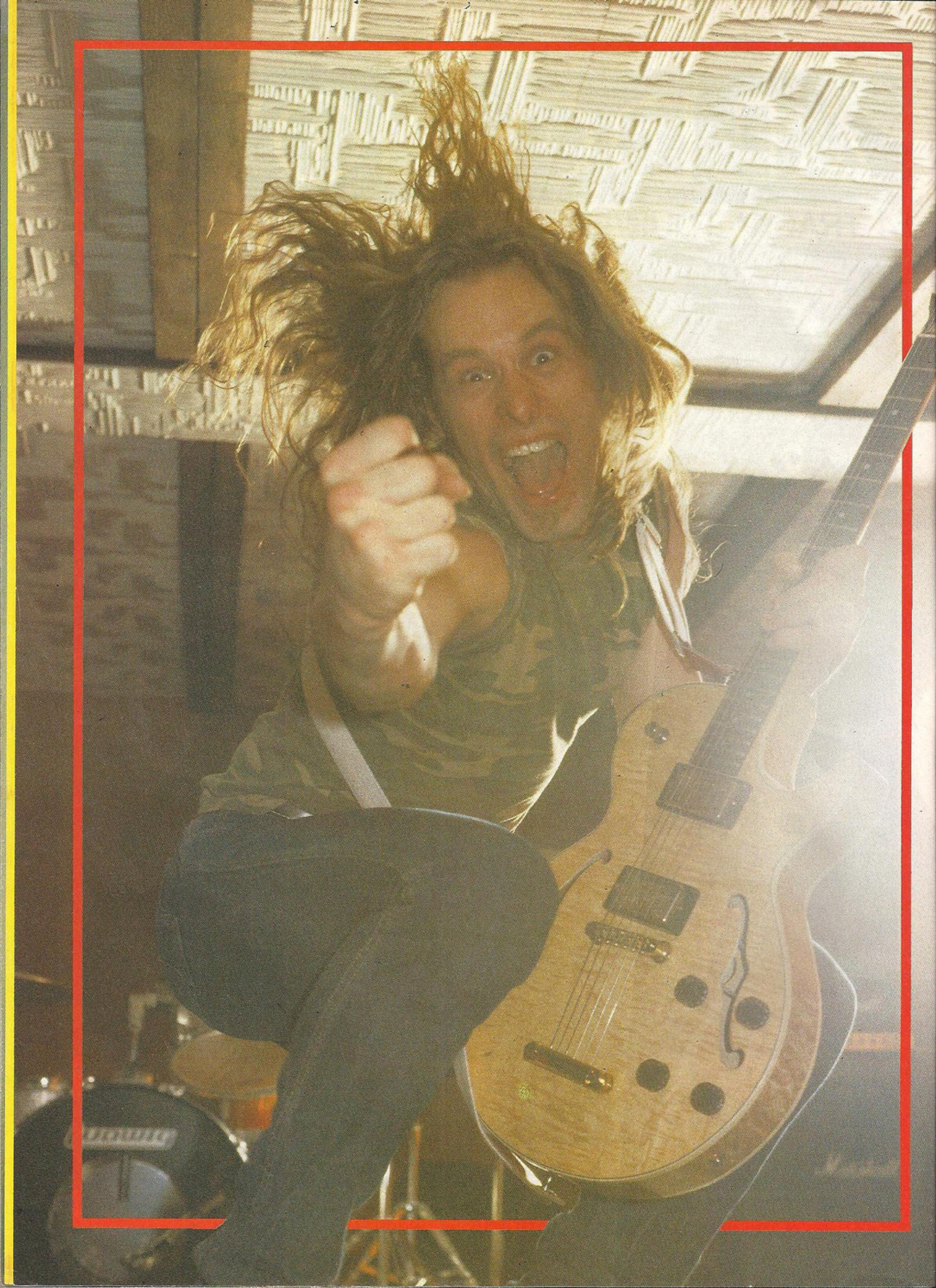

TED NUGENT ON THE PENETRATION TRAIL

The wildman (left) goes prowling in Lambeth with DAVE DICKSON.

WELL, WHAT can you say about the Motor City Madman that hasn't already been said? Not a lot, I suspect; far better, in fact, to let the Motor Mouth speak for himself.

But first, just a few words by way of introduction. I sat talking to Ted Nugent in a roadside café in Lambeth, South London (you'll see why in a moment) and listened as he explained why he believed the whole music industry had screwed itself up. Essentially, it was this: there was too much serious analysis and not enough fun!

Ted Nugent is a 'moved man' – moved by rock 'n' roll. He lives it, walks it, talks it and, most importantly, *plays* it. And he plays it because that's what he loves doing. There were moments on his last album, 'Nugent', when the man's playing was, in his own words: "inhuman, just unbelievable!"

But all anyone ever wants to talk about is how many buffalo he shot last season or how many times he saved the world single-handedly – no-one wants to talk about what *really* makes Ted Nugent tick, and that's rock 'n' roll.

In a sense, Ted Nugent has dug his own grave. He is a larger-than-life character of larger-than-life-preoccupations – so who wants to know that he's a hot guitarist, a mean riff merchant who happens to think the Rolling Stones are the greatest band ever to walk onstage? It's a shame that Ted Nugent may never be taken seriously as a musician because he is refreshingly honest and forthright, a quick-witted, silver-tongued giant amidst a gaggle of lesser beings.

I dragged myself from my bed at four o'clock in the morning to rendezvous three hours later with Ted Nugent and party at Heathrow Airport. My brain was like mush (*better than usual, then* – Ed). Nugent arrived from New York with bassist Mark Boals and keyboardist/guitarist Todd Howarth. Long-serving drummer Cliff Davies and new-boy vocalist Brian Howe, being Brits, were also waiting to meet them.

Tour manager Harry Williams had arranged two mini-buses to transport Nugent and *entourage* to Dover where they were to catch a hovercraft to Calais to begin the first leg of their European tour. The buses, however, were rumbling disaster areas and we only made it as far as Lambeth before they were hurled back into the lap of the suppliers for immediate repair.

But back at the airport it was all go. Nugent declared himself our driver and jumped behind the left-hand-drive wheel. I climbed, apprehensively, into the seat next to him.

"You ever been to a rodeo, Dave?" he grinned. "No," I replied. "Well, hang on to yer dick, pal, this could be the culmination of your white manhood!" And off we hurtled . . .

So why are you only playing one gig in London?

"You seen the women in London lately?! One day is all we'll need to service everything! You know, the last time I played *Hammersmith Odeon* I looked out there in the front row and I thought the *pig* season had opened!! No, I wanna be serious, Dave, your women over here are . . . really pigs! No, that's all we got time for, sorry!

"We're doing a buncha places in Europe, though. We'll be there for four weeks with Judas Priest – that oughta be a major life-destroyer!"

Tell me about the new album. Why did you call it 'Penetrator', or is that a stupid question?

"That's a stupid question but I'll gladly answer it. The reason

CONTINUES OVER

Pics Robert Ellis

THE WILD BUNCH (left to right): Cliff Davies, Todd Howarth, Mark Boals, Brian Howe, Ted Nugent.

TED NUGENT

FROM PREVIOUS PAGE

it's called 'Penetrator' is because I think it has a nice *ring* to it, what other reason is there to call an album anything?

"No, I think 'Penetrator' sounds kinda rock'n'roll, don't you?! It can be interpreted via ballistic considerations, via sexual procedure, even via decibel approaches, yeah? I thought it sounded good, you know, plus the artwork I chose for it was very *penetrator* orientated."

I haven't seen it . . .

"You haven't seen it!! It's a picture of a great muscle-bound arm on some faggot, and on the arm there's a very elaborate tattoo – a kinda oriental dragon. The forward section of the dragon has become animated and is biting into the guy's arm!"

How the hell did you come up with that?

"I got a great answer for that and the greatest thing about it is that it happens to be very true! I saw it [illegible] magazine, and I remembered it as I was preparing the album. I thought of the name Penetrator and remembered there was an element of *penetration* in that piece of artwork; it's [illegible] *graphic!* Besides, I didn't want my picture on the cover again.

"I forget the artist's name, but it's a real good drawing . . . looks just like my arm, actually – not that I'm a faggot or anything, but sometimes you have to defend yourself against those sort of people.

"Oh, by the way, you're a Heavy Metal magazine, right? I think the term *Heavy Metal* sucks large quantities of dead penguin dick!! What the f**k *is* Heavy Metal, Dave? I don't think I've ever played Heavy Metal. When I think of Heavy Metal I think of my *Smith & Wesson!*"

Do you do a lot of singles?

"Singles? Yeah, last year I met this chick in Des Moines; I think that was a night when I did only *one* – but most nights it's doubles!"

How far would you go?

"How far would I go? There's no limit, Dave, no limit whatsoever!"

There's about four or five numbers on the album that are either covers or co-written songs, why so many?

"Well, the huntin' season went on a little longer last year and I didn't get outta the woods! No, I'm just looking to expand the horizons of my musical endeavour. Don't let anybody tell you I'm gettin' lazy!

"I listened to all these tapes that other people had submitted, because I'm constantly getting a truck-load of tapes in the mail. I go through some of them, and my assistants go through others, looking for different things, even if it's just a title. 'Tied Up In Love' (the single) was a title *and* a great chorus: '*You got me tied up in love/You got me tied up in love*' – I had a vision of a urine-coated barbed-wire bullwhip!! But for the common man to consume the concept, I went with the general flow of the chorus and put all my own music to it.

"I had to give the person who wrote the chorus a credit, though. I forget who it was. Who wrote 'Tied Up In Love', Brian?" [illegible] "I think it was by George, some[illegible]body George [illegible]Actually, it was [illegible]Cate & C[illegible]a[illegible]es they're confusing [illegible]t w[illegible] Dow[illegible]'ighting', [illegible]so o[illegible]l LP, [illegible] was writt[illegible] by Ro[illegible]n George! See *Kerrang!* 51) Whoever it was, I've never even met this person, I just took their music and *Nugentised* it!

"And as for 'Knockin' At Your Door', written by Andy Fraser (ex-Free bassist), I just thought it was a great song. I think Brian sings the livin' s**t out of it. Same with '(Where Do You) Draw The Line' by Bryan Adams and Jim Vallance. Brian sings the livin' s**t outta that one, too. I think Bryan Adams has come up with some of the best songs ever written!"

Incidentally, what do you think of Boy George?

"Listen, Boy George is nothin' but a gaudy hood (bonnet) ornament on a pimp's car . . . that hasn't been paid for . . . I think they oughta send him to a marine base for an hour . . ."

How would you cope with the marines, or the European police for that matter?

"You kiddin' me? European police? We're *Americans!!* Did you forget that for a moment there, slight lapse? Dealing with the European police, as compared to the American police, is like arm-wrestling a paraplegic! I mean, they just stand around with a smug look on their face *carrying an automatic weapon* – s**t! Any one of my roadies could take them on with a soldering iron – *and* come out ahead!"

So what state is America in at the moment?

"We're rockin' out, we got the best lookin' women in the world!"

And how are things for you, personally?

"Personally? I'm rockin' out, I got the best lookin' women in the world! What the f**k else is there, Dave?"

Well, how's the Ted Nugent organisation doing?

"Good! Couldn't be better! Great huntin' season, killed the biggest buck of my life this year!"

How big?

"How big? You wouldn't understand such things but take my w[illegible]d for [illegible]t [illegible]s a GI[illegible]T!

How big [illegible]e you[illegible]sset outsi[illegible]s of r[illegible]k'n'rol[illegible]

"Fi[illegible]nci[illegible]y? Well I co[illegible] prep[illegible]e a [illegible] wo[illegible]ater[illegible]nt for w[illegible] but [illegible]on't th[illegible]k it's [illegible]ny [illegible]f [illegible]r dam[illegible]usi[illegible]s. I g[illegible]a" kinds of stuff, if that's what you mean."

But you don't actually need to do this anymore, so why do you carry on?

"Because we're rockin' out, and because we got the best lookin' women in the world! I'm in it for the pussy, Dave, what can I tell you? No, it's a riot, man. I get to let my creative juices flow; I get to elaborate in an eloquent manner my own visions via the electric guitar; I get to compound my fantasies via note patterns that flow effervescently from the threshold of my creative juices . . . it's a riot!"

There's a lot of synthesiser on the new album; are you mellowing out?

"What kinda question is that?! Where is the equation saying keyboards equals safe ground?! I think there's some keyboards that sound like giant boulders being shoved up yer ass with NO lubricant – and I think that's a desirable sound!"

'Penetrator' strikes me as being the first album I've heard from you that's a complete package . . .

"Yeah?! What were the others then, blue light specials?! You probably don't know what blue light specials are, though. No, I don't know what you're talking about! What was the last one – a *pot-pourri* of various artists? You mean, there was a consistency of fibre this time?"

No, I mean that it hangs together better as an album; it isn't just an ego trip.

"I don't know, I'm playing an awful lotta guitar on this album, an awful lotta ego goin' on in there."

But it's less: 'Hey guys, here's a guitar solo!' – they're more interwoven with the songs.

"Yeah? I think yer absolutely fulla s**t! I mean, how does the album start, Dave? You want some ego?! It starts with a guitar goin' right up yer spectrum!

"I think the only thing different about this album is that I've now got an absolutely *se[illegible]national* [illegible]d [illegible] soc[illegible]a[illegible] I he[illegible]d his voice I was de[illegible]ned[illegible]at, even[illegible] I had to ho[illegible]hi[illegible]ot[illegible]er to ran[illegible]m, he wa[illegible]gon[illegible]s[illegible]g on the[illegible]ecord!!"

Ian: [illegible]h[illegible]ue's in[illegible] post, eh[illegible]d?"

So how did you discover the guy?

"Well, I was listening to all kinds of tapes of both outside material and potential vocalists for the album. I was certain of three things: that I was gonna use Cliff Davies and Mark Boals for live work; that I wanted to use Billy Squier's band on record (which he did); and that I was on the lookout for a killer vocalist. After listening to literally *hundreds* of tapes, I heard this voice come out and I said: 'Find me this guy! I've gotta have him!' And that's how I found him."

Your band has changed line-up quite a few times in the past. It would be nice to be able to go to one of your gigs and know who you were going to see onstage.

"Yeah, that could be true. But that's lookin' at it from a different perspective – I've never gone to see me, so I don't have that viewpoint."

Would you like to go and see yourself?

"It'd be my favourite!!"

TED NUGENT

VAN HALEN

THE YEAR OF THE ALBUM. 1984. FEATURING THE SINGLE "JUMP"

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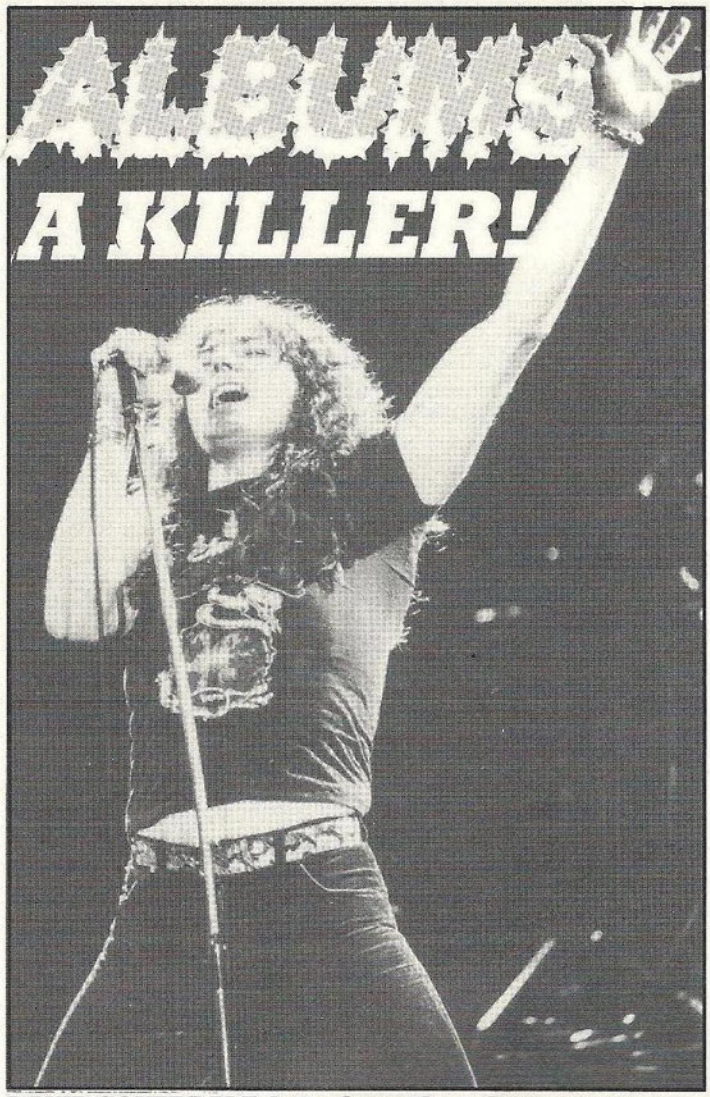

DAVID COVERDALE: lots of mouth and trousers . . .

WHITESNAKE
'Slide It In'
(Liberty LBG 2400001)

AT LAST!! – They've Done It . . . well, almost.

The trouble with Whitesnake has always been their inability to adequately capture their mightily impressive live sound in the studio. But, finally, and not before time, David Coverdale has marshalled his troops into producing their most satisfying work to date.

Something obviously didn't work out between original producer Eddie Kramer and Coverdale (the only man to have taken out an insurance policy against damage to his *ego*, and of whom Britt Ekland once declared that any girl would fall in love with him just because of his *hair!*) so in came Martin Birch to remix the brilliant 'Guilty Of Love' and 'Gambler' tracks (I preferred the originals) and do the biz on the rest. And, in the main, the coupling has been quite phenomenal.

Kicking off with 'Gambler' in which Cozy Powell proceeds to beat the mortal s**t out of his kit, the tone is very much set for the album. Cozy thunders through both sides in his usual spine-rivetting fashion while his boss, The Mouth, turns in a rich, full-bodied vocal attack and generally goes about proving himself *the* finest heavy blues singer on the market. He's also had a hand in writing all of the songs here with solo credits on half of them.

Coverdale and Powell may be the stars of this epic, but the rest of the gang – Messrs Lord, Moody, Galley and Hodgkinson – manage to strike a fine balance between restraint and sheer power, of which there is plenty on display. Neither guitarist is allowed much space to ply their craft and Jon Lord only ventures into the spotlight on 'Love Ain't No Stranger', which closes Side One, and a couple of tracks on the flip. All in all, 'Slide It In' – just about the most blatant *double entendre* I've run across in some time – acts as a platform from which Coverdale wields his considerable ego/talent, his finest moment coming on 'Love Ain't No Stranger', a glorious, luxuriant exhibition of THE VOICE; and *that*, essentially, is what Whitesnake are all about.

Unfortunately, he's taken to incorporating some 'breathy' vocals which surface on 'Slide It In' (the track) and continue intermittently throughout. I suppose this is meant to come across as 'sensual' but, in the event, it sounds merely asthmatic. Aside from this, however, Side One is an absolute masterpiece, indispensible Whitesnake.

Side Two, on the other hand, begins in shameful fashion with 'Slow 'N' Easy' which bears more than a passing resemblance to Led Zeppelin's 'In My Time Of Dying', with the vocals, some of the guitar phrasing and even Powell's machine-gun drumming being lifted (let's be honest, guys, it's a rip-off!) Indeed, the drumming is the track's sole saving grace, proving that there could only have ever been one viable replacement for John Bonham.

The rest of the side finds Coverdale engaging his fertile imagination with such lines as: *'I get so nervous when I think about/ So many women and not enough time!'* ('Hungry For Love'). Doubtless a Pink Pig will be on its way to him at the end of the year. Although not quite up to the standard set on the first side at least it closes in fine style with 'Guilty Of Love'.

There's a bonus track, too, on the cassette version (which is actually discriminatory against album buyers!) with Coverdale and Lord walking hand-in-hand through 'Need Your Love So Bad,' penned by one of the great instigators of gospel blues/rock, Little Willie John (it's interesting to note that, having brought gospel into rock 'n' roll, Little Willie John was then thrown in the slammer on a manslaughter rap where he died in 1968!) As a song, it's a rather pointless affair with Coverdale wheezing uncontrollably, besides which Cliff Richard does this sort of thing so much better.

In short, 'Slide It In' is the best thing Whitesnake have yet committed to vinyl and, with the fresh-faced John Sykes now added to the line-up, they might still conquer America this year. Then the band would at last become as big as David Coverdale thinks they are. Buy this, it's a KILLER!!

DAVE DICKSON

VAN HALEN
'1984'
(Warner Brothers 92-3985–1)

I HAD half of this piece written within 30 seconds of being asked to review the record; stuff about Orwell being wrong, so are Van Halen, and other similar jibes. After all, despite the undoubted talent of Eddie Van Halen, here we have a prime example of a band who've been going downhill since the end of the first track on their first album. 'Diver Down', their last LP, reeked of contractual obligation (a good excuse for it, even if I've guessed wrong), and if Dave Lee Roth hadn't been so damned shrewd in making VH *the* party band of the modern age where would they be now?

Trouble certainly seemed to be on the cards when the deadline for '1984' approached; Quiet Riot had thrown down the gauntlet of ultimate raucousness (and simultaneously demonstrated that Dave Lee Roth is *not* the least capable vocalist in Los Angeles) and Def Leppard had issued the pointed challenge of mega-million sales. In response to them, Van Halen have stuck to their guns – a bit – and struck out – a lot – with some characteristic raucousness and, amazingly, some truly classy melodic hard rock.

Even on the rabble-rousers, it's clear that this is the first VH album since number one to have taken more than 40 minutes to write and record. There's discipline within the apparently chaotic grooves of 'Hot For Teacher', 'Top Jimmy' and 'Drop Dead Legs', each being rather more than manic paaarty fodder, while the chilling guitar verve of 'Girl Gone Bad' actually evokes Max Webster in places.

But shock horror probe – the album's greatest moments feature guitar king Eddie on *synth!* Responding to the HR challenge, the band have sat down and written a couple of wonderful, coherent songs; 'Jump' (the single) and 'I'll Wait' scream out their merit rather than hiding behind a wall of noise.

The former segues in from the warmly atmospheric scene-setting of the brief, instrumental title track – no chilling, Orwellian despondency here, Van Halen obviously expect a good year. 'Jump' is warm, inviting and gently mellow, constructed around a seductive synth pattern that totally excludes the guitar for the majority of the song, with even the fiery break that eventually shows up sounding suitably subdued production-wise so as not to break the mood.

And then there's 'I'll Wait', a truly magnificent melodic gem, its sparkling synthesised melody inspiring a touch of the shivers as it punches proudly along; Dave Lee Roth may not be a great singer but he can surely handle VH songs well, and Eddie Van Halen turns in a neat break for those suffering from Metal starvation.

It's hard to believe that Van Halen have come up with not one but *two* great synth-based songs (and equally hard to believe that on 'Panama' they sound like Toto of all people!), but it's true and I sure ain't complaining. They will probably crucify the things live of course, but in 'I'll Wait' VH have created an across-the-board classic when I'd have wagered blood that 'Running With The Devil' was a rather premature parting shot.

PAUL SUTER

TED NUGENT
'Penetrator'
(Atlantic 16905–03)

BREAK OUT the meat hooks and sharpen those butchers' blades, cos slaughter-house rock is back in fashion. Yep, Ted Nugent has returned to blistering form, ready once more to hang up a few carcasses.

There were certainly more than a few faint-hearted felons prepared to chant the last rites over the Loudman's remains following the release of the subdued, not to mention truly awful, 'Nugent' album in '82. It did seem as if the ole rock 'n' roll frontiersman had made the fatal error of going out on the hunt for platinum game with an empty quiver. In attempting to prolong his career, the Nuge had elected to become more song-orientated without the material, production or band to back up such a laudable aim.

But you can't keep a good caveman down for long. Armed with the crisp console control of Ashley Howe and a sturdy bunch of new cohorts in unknown vocalist Brian Howe, drummer Bobby Chouinard, bassist Doug Lubahn and keyboardsman Alan St. Jon, the monster Metal maverick has emerged meaner, slicker and fresher than at any time for a few years.

His rampant rejuvenation is obvious as soon as the flashing, flint-hard fretboard flow of 'Tied Up In Love' bursts to the fore. Sure, Edward the Boisterous still delivers more licks than a schoolkid on an ice lolly orgy, but for the first time he's adapted that unmistakable guitar sound to fit in with the song structure rather than the other way round. The inherent strength of the song is allowed to do all the spade work and Nugent contents himself with adding Metallic exuberance *only* where necessary. And, thanks to a few production tricks from Howe (Ashley) plus a grafting/rasping performance from Howe (Brian), it's a cracking opener.

'(Where Do You) Draw The Line' (penned by the hit machine of Bryan Adams and Jim Vallance) continues the good work as the melodic keyboards sway in the vehement rhythmic whirlwind. 'Knockin' At Your Door' (written by ex-Free bassist Andy Fraser) and 'Blame It On The Night' (a much-covered number) both possess elegant poise, whilst 'Go Down Fighting' puts Robin George's version right in the dust-cart and

CONTINUES PAGE 12

Whitesnake
NEW RECORD AND CASSETTE
Slide it in
Includes the single
Give Me More Time
CASSETTE FEATURES BONUS TRACK
Need Your Love So Bad
UK TOUR
FEBRUARY
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18 DUBLIN S.F.X. Hall
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21 BELFAST Ulster Hall
23 LIVERPOOL Royal Court Theatre
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29 EDINBURGH Playhouse
MARCH
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6 CORNWALL St Austell Coliseum
7 CARDIFF St Davids Hall SOLD OUT
8 BRIGHTON Centre
10 NEWCASTLE City Hall
11 NEWCASTLE City Hall
13 IPSWICH Gaumont SOLD OUT
LIBERTY
IT'S ABOUT TIME
YOU HAD AN HONEST 12 INCHES

FROM PAGE 10

sends it packing to the incinerator.

What impresses about all the above tracks is that, in going all out to develop a more mature, commercial stance, Nugent has been prepared to take onboard (I suspect under the guidance of Ashley Howe) strong Metal/pop cover versions, retaining the basic framework whilst customising their contents.

However, lest you run away with the notion that the Teddy tree now boasts a completely new foliage, let me point out 'Thunder Thighs' (*not* dedicated to Heavy Metal Heather – yet), 'Lean Mean Rock 'N' Roll Machine' (a possible autobiographical number, even if the intro *is* lifted from 'The Lady Is A Tramp') and 'No Man's Land'. In gonzological terms, these three hang so far over the edge they make Dennis Nilsen seem like a vegetarian. We're talkin' holler-fodder of the most explosive order here. They're proof positive that Nugent would still rather yank yer tail than shake yer hand!

After all this vinyl excellence, it's such a shame the album ends on a dull note. 'Take Me Home' is a ballad and it stinks. Is it an attempt to curry Suterian approval? Whatever, the reason, this should have been put down at birth.

Anyway, one mistake can't mar the overall pleasures of 'Penetrator'. Will it revive the wildman's flagging career? It certainly deserves to do so, cos while Whitesnake are content to 'Slide It In', *the* polydecibal paratrooper still likes to ram it down hard.

MALCOLM DOME

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MANOWAR
'Hail To England'
(Music For Nations MFN 19)

I'VE JUST screwed up a piece of paper with an embryonic review of 'Hail To England' inscribed upon it. In comparison with *Kerrang!'s* usual reviews, packed with alliteration and hyperbole, it was pretty serious, intellectual fare, an attempt to work out whether Manowar should be taken seriously or whether their particular antics are simply laughable. Should I admire their total dedication to Metal (loin cloths in New York at this time of year *is* dedication, let me tell you!) or should I split my sides at four grown men poncing about like a bunch of retardos, wanting to set sword to any musical entity which does not adhere to the MMM (Manowar Muscular Minority) Black Chapter ideals?

I swung like a lunatic pendulum, first to one side then the other, as the pros and cons of this unique act buzzed around my brain – and all the while 'HTE' was melting the speakers in the background. Then, in a revelatory instance, it all became clear; the peripheral crap is really just so much peripheral crap. I have to admit that Manowar's ideals and aims don't correspond with my own expectations in the way that Kiss's always have done, but then they don't turn me off either. Music is the message, and 'Hail To England' is one bloody great bark down the earhole. In terms of sheer naked power 'HTE' is a true winner, leaving bodies charred and senses numbed. Talk about getting balls to the wall, man!

'Hail To England' is so gut-wrenchingly heavy as to be almost beyond criticism and, while to this poor wimped-out soul it's never gonna touch the heights of a Van Halen or a Journey, it sure makes an impact. If you're in the mood for haemorrhages this is the one to reach for.

The bottom line is that Manowar have learnt to write and perform brilliantly within their own area. I know that you out there understand and, yeah, I've seen the light an' all.

Guitarist Ross The Boss has got all those riffs down to perfection and the remaining three Manowars are behind him all the way. Dare you argue with the brilliance of 'Blood Of My Enemies', a song that marries muscle and melody with frightening precision, or 'Army Of The Immortals', a number in praise of Manowar's followers delivered so sincerely that for once you believe 'em!

Anyone who can write a track entitled 'Kill With Power' is not to be trifled with, thought I, but with El Domo and the Bishop to placate them maybe I can stick the ole neck out and proffer that perhaps at this stage Manowar needed to come up with something a touch more accessible under the expert guidance of Jack Richardson. Despite Joey DeMaio's incredible bass adriotness, I would have rejected the solo piece 'Black Arrows' but , when all is said and done, you have to admit that within their defined area Manowar know what they're doing.

'Hail To England' is an excellent HM album so who am I to argue? *'Impale me on the horns of death if I lie!'*

HOWARD JOHNSON

JOHN COUGAR MELLENCAMP
'Uh-huh'
(Mercury 814450–1)

IF I respect and enjoy Manowar's latest album because it grabs me by the balls and simply refuses to let go then I positively love the new John Cougar Mellencamp release because it touches my soul. The delightfully named *'little bastard'* from Seymour, Indiana, has really got his s**t together this time around, putting together an album as lowdown and dirty as his own scruffy little self and one that has slid into pole position for 'album of '84' even at this early stage!

I really can't recommend 'Uh-huh' highly enough as a deliberately dumb and deliberately Stones-derivative killer album, mainly because the way it's been put together is anything but deliberate. Recorded *'during a 16-day blow-out'*, the plastic positively reeks of freshness and spontaneity, of 32-year-old kids partying like it's going out of style, combining the soul of an acoustic with the raunch of an electric, the joy of simplicity with the skill of superb songwriting.

In fact there's so many great moments on this album that I wanna know why you're still listening to me rabbiting on about the dirty, spacious riffery of 'Play Guitar', the lyrically lucid merits of 'Pink Houses' and the fun-time raunch of 'Authority Song' when you should be down at your fave record store, 'ackers' in hand, buying 'Uh-huh'!

Look, if you really want, I'll write a feature next issue, but for now just get out of that chair and get moving – and don't forget to shut the door when you go!

HOWARD JOHNSON

THE PRETENDERS
'Learning To Crawl'
(Real K923980–1)

AFTER A period of considerable upheaval, the Pretenders re-emerge with an album that fails to match up to their previous recordings but is nevertheless a remarkable achievement for a band who have lost two of their four original members in such harrowing circumstances. *'A lengthy period of reassessment'* is how the press release rather blandly describes the departure and deaths of guitarist James Honeyman-Scott and bassist Pete Farndon.

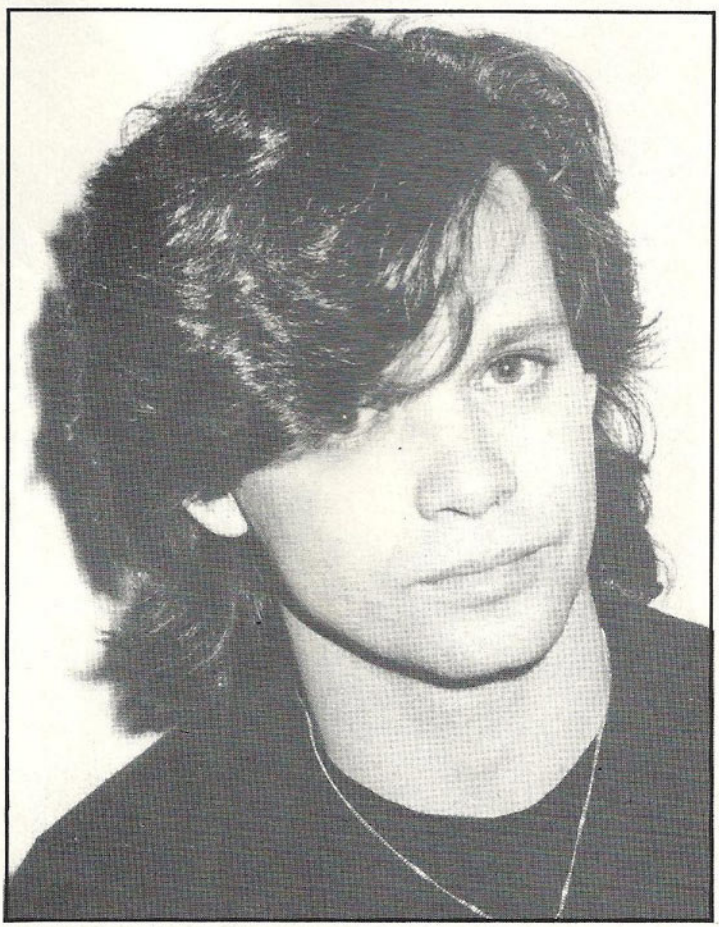
New recruits are Robbie McIntosh (guitar, vocals) and Malcolm Foster (bass) and, while they perform ably, they tend to be too hidebound by the legacy of their predecessors. McIntosh does a good imitation of Honeyman-Scott's distinctive jangly guitar on 'Middle Of The Road' and the loopy single '2000 Miles', but he sounds more comfortable stretching out on the bluesy solo in 'I Hurt You'. He needs time to develop his own style more fully within the framework of the Pretenders.

The familiar moody, seductive voice of Chrissie Hynde stretches over 'My City Was Gone' and 'Time The Avenger', but musically the band are retreading themes already well-worn on the previous albums. 'Thumbelina' is an interesting country-ish shuffle, while 'Thin Line Between Love And Hate' is a moving ballad, again handled capably, but lacking in inspiration.

'Back On The Chain Gang', a song born out of real sorrow, contains the most haunting line on the album – *'I found a picture of you/ Those were the happiest days of my life'* – sung with aching emotion by Chrissie, while drummer Martin Chambers turns in a consistently robust performance throughout, tirelessly precise and imaginatively assertive.

'Learning To Crawl' is a 'more of the same' album from the Pretenders, but perhaps we should be grateful that the band is still around at all, even if they are doing no more than holding steady. I'm looking forward to the time when they can run again.

DAVID SINCLAIR



Pic Erica Echenberg

JOHN COUGAR MELLENCAMP: dumb by design.

. . . "His superb new album should be
enough to win this underated
guitar maestro the respect he deserves"
Gary Bushell prediction for 1984 'Sounds'

VICTIMS OF THE *FUTURE*

GARY MOORE

The New Album

Album or chrome tape

GARY MOORE TOUR SCHEDULE 1984
SATURDAY 4TH FEB. *CARDIFF*, ST DAVID'S HALL
SUNDAY 5TH FEB. *BRISTOL*, COLSTON HALL
MONDAY 6TH FEB. *NOTTINGHAM*, ROCK CITY
TUESDAY 7TH FEB. *MANCHESTER*, APOLLO
THURSDAY 9TH FEB. *SHEFFIELD*, CITY HALL

FRIDAY 10TH FEB. *BIRMINGHAM*, ODEON
SATURDAY 11TH FEB. *HAMMERSMITH*, ODEON
SUNDAY 12TH FEB. IPSWICH GAUMONT
TUESDAY 14TH FEB. *GLASGOW*, APOLLO
WEDNESDAY 15TH FEB. *LIVERPOOL* EMPIRE
THURSDAY 16TH FEB. *MIDDLESBOROUGH*, TOWN HALL
FRIDAY 17TH FEB. *NEWCASTLE*, MAYFAIR

KOMMUNICATION

Say it loud to Kommunication, Kerrang!, 40 Long Acre, London WC2

CUE THE MUSIC

MUSIC SEEMS to be the only way the nation's youth can truly express themselves these days. It offers an escape from everyday problems such as unemployment and inflation. So, when I get *Kerrang!*, all I want to read about is rock, *not* politics. If I want the latter, I'll buy a copy of the *Morning Star* or the *Times*.

I was especially disappointed in this respect by certain parts of your recent interview with the Scorpions (issue 59), when the band saw fit to criticise this country. *"Economically, England is a disaster,"* claimed Herman Rarebell. That might be his opinion, but I for one don't think it's relevant to a magazine like *Kerrang!* Besides, if we're in economic trouble, then Germany will soon follow suit. After all, the Germans copy us in everything, don't they?! **Wheels, Edmonton, London.**

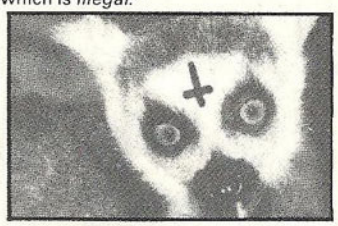
CONSUMER CON?

IT SEEMS to me that, at the moment, merchandising companies are a disgrace. It's only natural that fans will spend any amount to get a souvenir of a great gig. But, presently, the cost of buying any piece of merchandising is excessive to say the least.

Concert Publishing are a particularly bad example, as their prices have leapt *ahead of* inflation.

Unfortunately, they've a virtual monopoly over UK merchandising when it comes to the really big rock bands and, whilst I'm sure the artists themselves get a good deal from *Concert*, they are taking unfair advantage of the fans' loyalty. It's the punters who've put the bands where they are and to ask them to pay (eg) £6 for a T-shirt is indefensible. If this company go on charging such ridiculous prices, eventually the kids will stop buying their stuff. **Philthy Phil The Punter, Cumbria.**

A spokesman for Concert Publishing, *when asked about the company's price policy, stated:* "The reason our prices seem so high is because, like all other *legitimate* merchandising operations, we have to pay large royalties to the bands we work with. The only companies who can afford to offer lower prices are those who manufacture bootleg stuff, which is *illegal.*"



SATANIC CUB

IS THE animal pictured above really a Mercyful Fate fan?! Well, anyway, congratulations to Malcolm Dome on having such good musical taste *(whaaat! – rest of* Kerrang! *staff)* and let's have more on Metallica and Savatage in the magazine. **Moog Scrimworthy.**

PRIESTLY COMMENT (1)

AFTER WATCHING Judas Priest perform live on *'The Tube'* recently (January 13), I've come to the conclusion that it's about time Rob Halford gave up trying to front a Heavy Metal band. After doing the required three tracks with the band, he looked just about ready to collapse from a heart attack!

If that's the sort of poor condition he gets into after doing such a short stint, I'd hate to see him after 90 minutes onstage. Maybe he should carry his own portable oxygen tent around! **Willie Graham, Lhanbryde, Scotland.**

PRIESTLY COMMENT (2)

ALTHOUGH JUDAS PRIEST are among my favourite bands, I feel that some of K K Downing's comments during the recent JP interview (issue 59) were grossly unfair to Dave Murray and Iron Maiden.

In particular, his jealousy towards Maiden's immense popularity was just childish. Is he perhaps secretly envious because Murray is a better guitarist than he is? Downing can learn an important lesson in this respect from Pete Way. The Wild Way was a major influence on the young Steve Harris, but you'll not find *him* bitching because Harris is now with a band having more success than he is in Waysted.

Downing claims that Maiden are ripping Priest off. Well, let's face it, haven't Priest ripped Kiss off?! This was especially obvious on the band's '81 UK tour. Everything about the show (the stage design, the choreography etc) had been done two years earlier by Kiss! **Aris.**

JEST BRILLIANT

SO DAVE DICKSON thought Marillion's 'Recital Of The Script' video was dull. Well, what did he expect? Women being chainsawed in half? Buckets of blood being thrown into the audience? 3-D effects? Come off it, Marillion are not a band who've ever relied on such cheap gimmicks.

The video's murkiness is there for a reason. To have brightly lit the stage would have ruined the atmospheric effect of Marillion's music. I'm sure everyone else who has seen a copy of this brilliant video has fully understood the reasons behind the way it was filmed. Obviously, Dickson is an idiot! **Fish's Flapper, Hull.**

POLL-MANIA

WELL, WELL, so Kiss successfully managed to get into virtually every category of the readers' poll. I think the results are pathetic. . .

Sure, I enjoy their music, but it's obvious that the only reason the band did so well in the poll is because they toured here at the right time of year, so all the little kiddies decided Kiss had to represent the best of everything. I'll admit the guys had an impressive live show, but for them to win the best album and best single categories was just an insult to bands like Def Leppard, Dio and ZZ Top. And how 'Lick It Up' could come as high as sixth in the top album cover section is beyond me – four men pulling idiotic faces makes for a good sleeve?!

The mentality of those people who bothered to vote in this poll must be remarkably low. I, for one, can't take the results seriously. **James Litchfield, Ockbrook, Derby.**

KING OF THE AIRWAVES

THANK GOODNESS for Jonathan King. Between 2-4pm on Boxing Day, this man used *Radio One* to single-handedly bridge the gap between rock and pop music. He unashamedly played tracks from Def Leppard, AC/DC and Kiss alongside Michael Jackson and Lionel Ritchie, showing it is possible to appreciate both types of music.

But why should such a gap exist in the first place? Surely some of the fault lies with a certain group of rock fans – headbangers! They are always unsociable, huddled together in closed clans of denim and leather, wanting nothing more from music than *'volume & speed, man'*. These bigoted people, together with bands such as Twisted Sister and W.A.S.P, have turned Heavy Metal into a laughing stock, understandably ridiculed by many.

So let's follow Jonathan King's example and discard such narrow-mindedness. Long live music! **ADT, East Finchley, London.**

AIREY FAVOUR

I MUST write in defence of Don Airey after the recent unprovoked attack on him by Gary Moore (issue 59). Moore is a real egomaniac, whose opinion of his own importance is certainly greater than his ability as a guitarist or 'singer'! Obviously, he didn't appreciate how lucky he was to play alongside such a good musician.

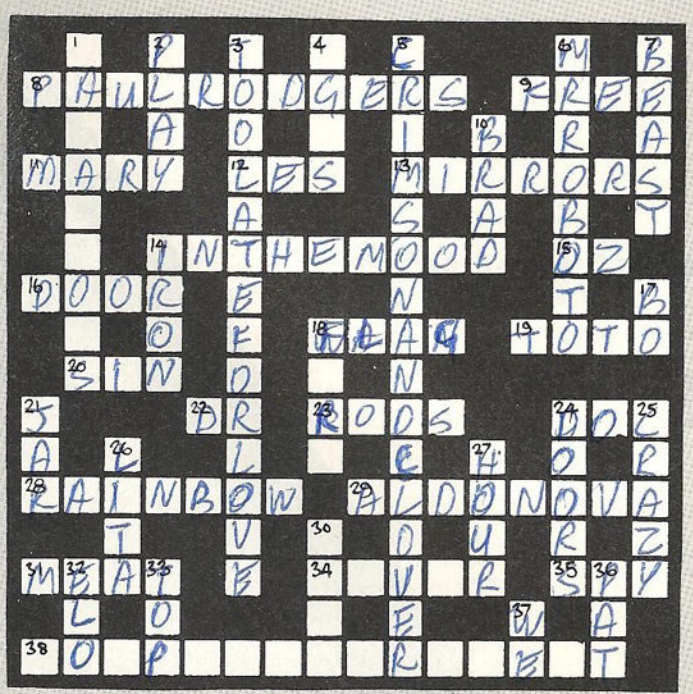
As for Don's replacement, well, where was the 'wonderful' Neil Carter in the keyboards section of the readers' poll? Nowhere! Don Airey is a fine performer who could wipe the floor with Carter anytime. **Karen, Oldham, Lancashire.**

BULGE BANTER

WE WERE really glad to see the Plonker Appreciation Society striking a blow for women (*Kommunication*, issue 58). It's about time sexism was seen to work *both* ways.

Magazines and TV rock shows are still very prudish when it comes to 'displaying' blokes, yet they'll always close in eagerly on a well-endowed gal.

So the time is right for a major breakthrough on this very subject. **Jane & Brenda Johnson, 'Battle Of The Bulge' Supporters, Hull.**



KERROSSWORD!

ACROSS

8 He cut loose from Brother Jake (4.7)
9 . . . and does this now describe him (ie. having cut loose)?(4)
11 What the wind cried to Jimi (4)
12 This Paul's a pioneer of the electric axe (3)
13 In which to find reflections of BOC (7)
14 Tune shared by R. Plant and G. Miller (2.3.4)
15 Ozzy's fave 60s magazine? (2)
16 Zep came in the wrong one (4)
18 Buddy Miles waved an electric one (4)
19 African band (4)
20 AC/DC's city (3)
22 Doubled by UFO (2)
23 Mr. Stewart's fave band? (4)
24 Title for Holliday (3)
28 Ritchie's fave children's TV prog? (7)
29 Subject of 'Subject'? (4.4)
31 Adday's Loaf (4)
34 Boy who's 'Queen Of The Broken Hearts' (5)
35 Find one behind enemy lines (3)
38 Once they were rockers (3.5.7)

DOWN

1 They turn it up (5.4)
2 What Girlschool do dirty (4)
3 Punctuality problem for the Lepps (3.4.3.4)
4 . . . and how long they rocked for (4)
5 A pairing from Joan Jett (7.3.6)
6 Styx's android (2.6)
7 14 down numbered it (5)
10 This Gillis has gigged with Ozzy (4)
14 Metal Maiden (4)
17 Blues man Diddley (2)
18 Ball/Fly (4)
21 In which Phil stashed his whiskey (3)
24 Their baby lit a famous fire (5)
25 Ozzy's train (5)
26 Sounds like a metric measure for Ford (4)
27 Magnum arrived at the 11th one (4)
30 A high 'performance' band (4)
32 Bev's old gang (1.1.1)
33 ZZ aren't over it (3)
36 Travers turns back the tap (3)
37 Queenly champions? (2)

SOLUTION

ACROSS: 8. Paul Rodgers 9. Free 11. Mary 12. Les 13. Mirrors 14. In The Mood 15. Oz 16. Door 18. Flag 19. Toto 20. Sin 22. Dr 23. Rods 24. Doc 28. Rainbow 29. Aldo Nova 31. Meal 34. Lover 35. Spy 38. Joe Perry Project.

DOWN: 1. Mama's Boys 2. Play 3. Too Late For Love 4. Ages 5. Crimson And Clover 6. Mr. Roboto 7. Beast 10. Brad 14. Iron 17. Bo 18. Fire 21. Jar 24. Doors 25. Crazy 26. Lita 27. Hour 30. Eloy 32. ELO 33. Top 36. Pat 37. We.

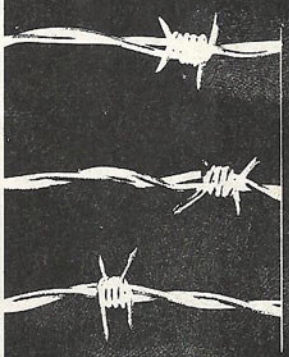
Next issue on sale February 23

THE ALBUM
'HAIL TO ENGLAND'
MFN 19

THE SINGLE 'DEFENDER'
featuring Orson Welles
12 KUT 105

MANOWAR

DEFENDER



THE
TOUR

Witness the Manowar "SPECTACLE OF MIGHT"
for the first time in the UK

MARCH 3	ST ALBANS CITY HALL	MARCH 10	MANCHESTER APPOLLO
4	BOURNEMOUTH WINTER GARDENS	11	SWANSEA BRANGWYN HALL
5	BRISTOL COLSTON HALL	12	HAMMERSMITH ODEON
6	BIRMINGHAM ODEON	13	MIDDLESBOROUGH TOWN HALL
8	EDINBURGH PLAYHOUSE	14	NOTTINGHAM ROCK CITY
9	NEWCASTLE MAYFAIR		

SPECIAL GUESTS · MERCYFUL FATE

"I DID IT MY WAY!"

HOWARD JOHNSON finds ALDO NOVA (right) in complete control.

A STRANGE place is Switzerland! Forget all the over-used cuckoo clock and chocolate routines that might come to mind cos, as we all know, in many cases truth is stranger than fiction. The latest Euro excursion undertaken by myself and mate 'n' lensman Ray Palmer proved the point perfectly.

Here were yer two average, meat 'n' potatoes Englishmen speeding through the Swiss countryside, marvelling at the positively exquisite beauty of tiny villages and immense mountainsides covered delicately in the purest white snow – it looks like a coke snorter's dream! – when they suddenly started to look at the names of some of the places they were passing through! We always knew 'Crazy' George to be Transylvanian, but it's perturbing to think that The Halfin might have a claim on Switzerland. Names such as *Wanger, Killwanger* and *Ballach* read like Halfin grosseries – we think we should be told!

Yes, that's Switzerland for ya – squeaky clean on the surface and more sullied than they'd have you believe beneath. For example you can pick up a daily newspaper and find ads for hookers in the classifieds, twosomes 'n' all, though of course Ray and I kept well clear of such dodgy happenings – 'Dad' always looks after me when I'm away!

Aldo Nova's reputation could easily be equated with that of this pretty land, to which we've journeyed to witness the diminutive Canadian doing his thang! You might see the affectionately termed Nov as just another in a long line of wimped-out American rockers, all short hair, leopard-skin jump-suits and no genuine grit, no bollocks! But you'd be wrong! He may look sweet 'n' soft on the outside, '*for the chicks*' as those renowned intellectuals Venom might stipulate, but, just like Switzerland, his inside is grubby, grimy, sick and smutty in the greatest of heavy rock 'n' rollin' traditions!

Aldo's a true dirtbag and he won't have it any other way. If you believe he's just another pretty boy, just another cop-out merchant, then you're sorely misguided. For empirical evidence let's zoom over to the evening's gig in *Biel*, where the Nov is treading the boards, warming them up for that aged dinosaur, *Cultosaurus Erectus*, acknowledged by experts as having been extinct for at least two years and now only to be found in fossilized form. Let's witness the sheer brutality and slap-in-the-face shock value of live Nov. Ah, but first, there's a little straightening of the record to be done . . .

Way back in November last year I put pen to paper in what was dubbed '*a conceptual interview*' with Aldo. His second album, 'Subject', had just been released and I must admit had perplexed rather than pummelled me. At the time I found it off-the-wall in the extreme, guitars and synths buzzing about with nary a strand to hook onto. It wasn't that I disliked 'Subject', but I certainly preferred some other slices of new music on offer.

Continued listening, however, has instigated a turnaround – the project now sounds more cohesive, melodic and consistent, so much so that I now believe 'Subject' to be a mighty record and the sight of Aldo live confirms the fact . . .

There isn't much sign of the futuristic chrome 'n' steel stage set promised by the man, possibly because of the limitations of opening a show, but the five band members (all decked in black) whip up a rock 'n' roll hurricane of Herculean intensity nonetheless.

The Nov is a lucky man in that his band is as tight as the black denim jacket that barely holds his own chest in (he's hardly the slightest of guys!) kicking in and rocking out with frightening power. As the set unfolds, 'Subject' featuring heavily indeed, it's apparent that this is heavy duty fare, Aldo himself providing much of the chainsaw guitar action, and 'trading' too with Kevin Carlson (the guy who tried out for Kiss after their recent guitarist problems), while Billy Carmassi beats seven shades of s**t out of his kit. Bassist David Sikes and keyboardist Jesse Bradman fill in usefully enough completing a sound which my notes describe as '*raw power rather than white noise*'.

'Always Be Mine', 'All Night Long', 'Monkey On Your Back', 'Fantasy', 'Under the Gun', all slice to the bone, Aldo playing up to a crowd that is more responsive to the upstart opener than the comatose Cult.

"It's definitely a heavier trip live," says the man, as we sit down to talk after the show. "I guess Jimi Hendrix influenced me more than I thought (he laughs). It's such an energetic experience live that I can't help but leap around and pummel the s**t out of my guitar. I've got bruises to prove it'."

Pic Ray Palmer

THE NOV and HOJO compare the size of their heads.

And as regards the record?

"Well, the whole deal is different when you're recording. You don't go quite as nuts in the studio, but you work harder. When I'm recording I'm in there 20 hours a day, working really hard."

Work that doesn't seem to be appreciated by the American press, whose reaction to 'Subject' has been about as negative as you can get . . .

"I think it's a good album artistically but not commercially. The critics all thought it was too weird because it was loosely conceptual and contained a whole bunch of synths, but I think it was a hundred per cent better than my first record. Apart from anything else, I don't think they like the way I do everything myself. Neither do I really, but I did it out of necessity.

"I originally recorded 'Subject' with the band but then I saw a lot of things that needed improving. When you're in the studio at five or six in the morning and there's a bass part that needs doing you're not gonna ring someone up to ask 'em to help when you can do it yourself."

Whatever the critics might say 'Subject' will be a gold album by the time you read this piece – according to the Nov it's the only product that's shifting on *Epic* bar 'Thriller' and Quiet Riot's stomping stormer 'Metal Health'. Vindication, certainly, though Aldo's got other tricks up his sleeve.

"Maybe I went too overboard on this album so, just to confuse the critics, the next one's gonna be completely different. I'm not gonna produce it or write many songs! I'm only gonna play a little guitar and sing so it'll be very much a band project. There are gonna be different sounds and harder rock.

"I want to keep stretching out. I'm not going to do a Loverboy and produce three albums of exactly the same stuff. You get no respect as an artist that way, that's just to obtain airplay. People don't know how to classify me because I don't give a f**k about radio any more – it's so screwed up! I make records for fans and for myself and as soon as I make weak and wimpy records I'll get out of the business."

I certainly can't see this cocksure bundle of energy reduced to copping out because he has too much self respect and integrity to be forced into such a compromise.

"Criticism doesn't bother me because I've always slagged myself worse. I demand the highest standards of myself and of everyone else around me, and I don't trust anyone at all. The only way I can have complete quality control over what I do is to do it myself.

"I did all my own videos until the one for 'Monkey On Your Back', for that, I got in the guy who did the Tom Petty 'You Got Lucky' one, cos I liked his work. It cost me $68,000 and when I saw what he'd done I thought it was s**t – he ripped me off! So I took $40,000 of my own money and re-did the whole thing. I don't like making mistakes like that so maybe I'm not the favourite person of those who work for me. But I'd rather be respected than liked and that's the way it is! People don't f**k with me!"

Pic Ray Palmer

Kaltcera

Edited by MALCOLM DOME

NEWS

'FIRESTARTER' IS the latest **Stephen King** novel to be given the silver screen treatment. A film based on the best-selling book (directed by **Mark Lester**) is currently in production.

It stars **Drew Barrymore** (who found fame in 'ET'), **Art Carney, Louise Fletcher, Martin Sheen** and **Heather Locklear (Great White's** fave rave). A general release is expected towards the end of 1984.

JOURNEY FANS will be interested to know that the soundtrack of **'Two Of A Kind'**, starring **Olivia Newton-John** and **John Travolta**, features a previously unreleased song from **Schon & Co**, *viz* **'Ask The Lonely'**. Written by **Steve Perry** and **Jonathan Cain,** it's apparently an outtake from the 'Frontiers' sessions. The soundtrack is available on *MCA Records*.

AVATAR COMMUNICATIONS are all set to release a major sword & skullduggery movie at the end of this month. Titled **'She'** (no relation to the **Rider Haggard** novel), it stars **Sandahl Bergman** (who most recently appeared in **'Conan The Barbarian'**) and the soundtrack features two songs from **Motorhead**, plus contributions by **Justin Hayward, Rick Wakeman** and **Maggie Bell.**

JUDAS PRIEST have a full-length video issued through *CBS/Fox* on March 2. Titled **'Judas Priest – Live'** it was shot during their American tour in December 1982 and features over 90 minutes of mayhem. It's priced at £19.95 and is available in both VHS and Beta formats.

BOOKS

'HORRORS' by Tom Hutchinson and Roy Pickard (Deans International Ltd)
VAMPIRES, WEREWOLVES and man-made monsters. These are the creatures that have dominated horror movies since the Thirties. Our curious fascination with them and their basis in fact is explored in this glossy work.

Horror films can be traced back fo George Melie's cinematic experiments in the 1890s, but, thankfully, the authors have avoided these ancient curios, concentrating instead on the classic *Universal* series, *Hammer* horrors, and more recent additions such as 'Carrie' and 'Halloween'.

Each of the ten chapters examines a different theme or screen ghoul. Dracula being the 'aristocrat of blood' obviously has a chapter all to himself, but fear not, Frankenstein, Dr. Jekyll, and axe-wielding psychos are not overlooked.

The authors cover most of the important films in a relaxed and unpretentious style that displays a genuine love of the subject.

There are, however, several glaring omissions. Werewolf fans will howl with horror when they see their favourite creature reduced to one small paragraph in the entire book! There's also a tiresome familiarity about most of the 240 stills, although the inclusion of several rare lobby cards should compensate serious fear fans.

'Horrors' also seems to have been the victim of a 'hack 'n' slash' maniac. At times it skips decades at a breath using a tenuous link and missing out dozens of films – hardly a comprehensive history! While dubious entries 'Jaws', 'Fedora', and 'Mad Max' take up valuable space there's scant mention of the *Amicus* pictures, Val Lewton's many productions and actors like Peter Lorre.

But, the book remains a good read which doesn't take itself too seriously and makes an ideal introduction to the genre. At £5.95 it is also exceptionally good value for money.

PAUL ROLAND

'THE BEST, WORST AND MOST UNUSUAL HORROR FILMS' (Publications International)
IF YOU'RE a fan of horror movies and video nasties, you can do a lot worse than pick up this very informative soft-back edition written by the editors of *Consumer Guide* magazine.

It's packed full of fascinating information. For instance, did you know that director Edward D. Wood, responsible for such 'masterpieces' as 'Plan Nine From Outer Space', often wore high heels and women's clothing!? Furthermore, it was apparently Bela Lugosi who was originally offered the role of the monster in the 1930s film of 'Frankenstein'. He turned it down because it wasn't a speaking role, thereby letting in Boris Karloff.

The book is cleverly split into sections such as 'The Walking Dead', 'To The Devil' etc. Every aspect of the genre is covered, with an extensive, if occasionally bizarre, rating guide provided at the back. In fact, my only quibble is the quality of the colour photographs. Most of them look blurred and grainy.

XAVIER RUSSELL

'THE ROLLING STONE ENCYCLOPEDIA OF ROCK AND ROLL' edited by Pareles and Romanowski (Michael Joseph)
A VAST and authoritative tome, the 'Rolling Stone Encyclopedia' lists everything the *American* rock fan could ever wish to know. As a result, however, there is scant mention made of British acts. Sure, there are listings for Judas Priest, Def Leppard and Iron Maiden – bands that have already made a significant impact on the American charts – but Saxon, for example, are nowhere to be seen. Surely any encyclopedia purporting to be the *definitive* book on rock can't afford to be so partisan?

That aside, the information actually given is as *'accurate, objective and salient'* as the editors claim it to be. All facts and figures quoted have been taken from lists compiled by independent record industry organisations to avoid inaccuracies – with the result that several myths have been exploded. *"We discovered performers whose* 'triple platinum' *albums never even went* gold *and kings of rock and roll with barely a chart showing"*, says editor Romanowski in her introduction.

The 615 closely packed pages chronicle the careers of nearly 1500 groups and solo artists; from Abba to Zappa; from AC/DC to ZZ Top. But, be warned, about 30 per cent of the entries are obscure American groups from the Fifties and Sixties. Very useful for a record collector, but no-one else.

Alongside the potted biographies and selective discographies (availability taking preference over critical value) are half-page entries covering 'Dances', 'Effects', 'Studio Techniques' etc, and a very short one on HM: *'. . . heavily amplified, bombastic electric-guitar-dominated rock. . . introduced by. . . Deep Purple, Grand Funk Railroad and Blue Cheer. . . generally less melodic than AOR. . .'*

It's an impressive work, but the pronounced emphasis on American rock does make it less appealing to English fans.

PAUL ROLAND

FILMS

'SUDDEN IMPACT' (18)
CLINT EASTWOOD pulls his face tight, veins swelling to the maximum as he squeezes the trigger on his .44 magnum and drawls the words *"make . . . my . . . day . . . punk"*. Yep, 'Dirty' Harry Callahan is back!

Although 'Sudden Impact' isn't the best of the 'Dirty Harry' series ('Magnum Force' still gets my vote), it has enough action to keep the viewer interested from start to finish.

So what of the plot? Well, Sondra Locke convincingly plays a messed-up artist who along with her sister is raped by a most unsavoury bunch of thugs. Years later, she spots one of the gang in San Francisco, picks him up and shoots him in the head and 'privates' with her .38 special handgun. Ms Locke then sets out to hunt down the rest of the gang intending to mete out similar treatment.

It's at this point that Eastwood arrives on the scene. Although officially on holiday, he's soon in the thick of things as he gets onto Ms Locke's trail. You'll just have to see the movie for yourself to find out what happens; all I will say is that the ending is very surprising!

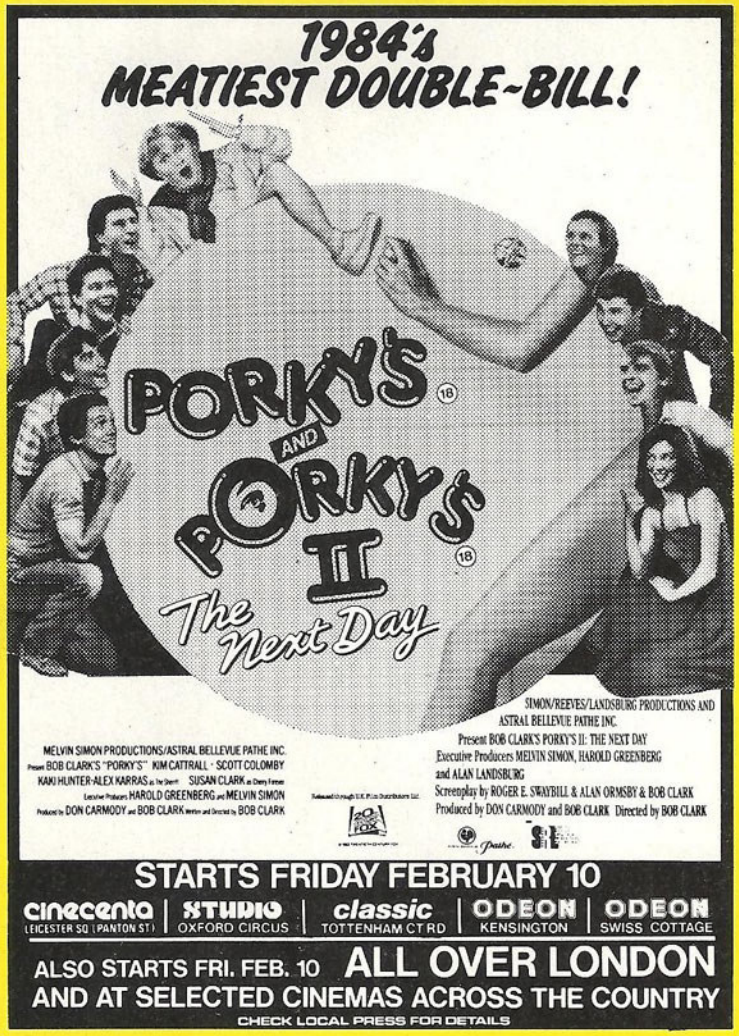
Along with Brian De Palma's newie 'Scarface', this is the best film I've seen in ages. I only wish Manowar had done the soundtrack. Feeling lucky, punks? XAVIER RUSSELL

'THE LIFT' (15)
LET'S GET straight to the point. This is tripe and how anyone could seriously consider releasing it is beyond me.

'The Lift' is a Dutch movie that's been appallingly dubbed into English. The plot concerns a lift that for various reasons goes out of control, killing off various members of the cast.

Now, a lift is potentially an ideal prop for a horror film. It offers a real chance for the build-up of claustrophobic tension with haunting/eerie overtones. However, here it's been done so badly that in the end you feel rather sympathetic for the title prop simply because it's surrounded by such boring characters.

Next time I think I'll take the stairs! XAVIER RUSSELL



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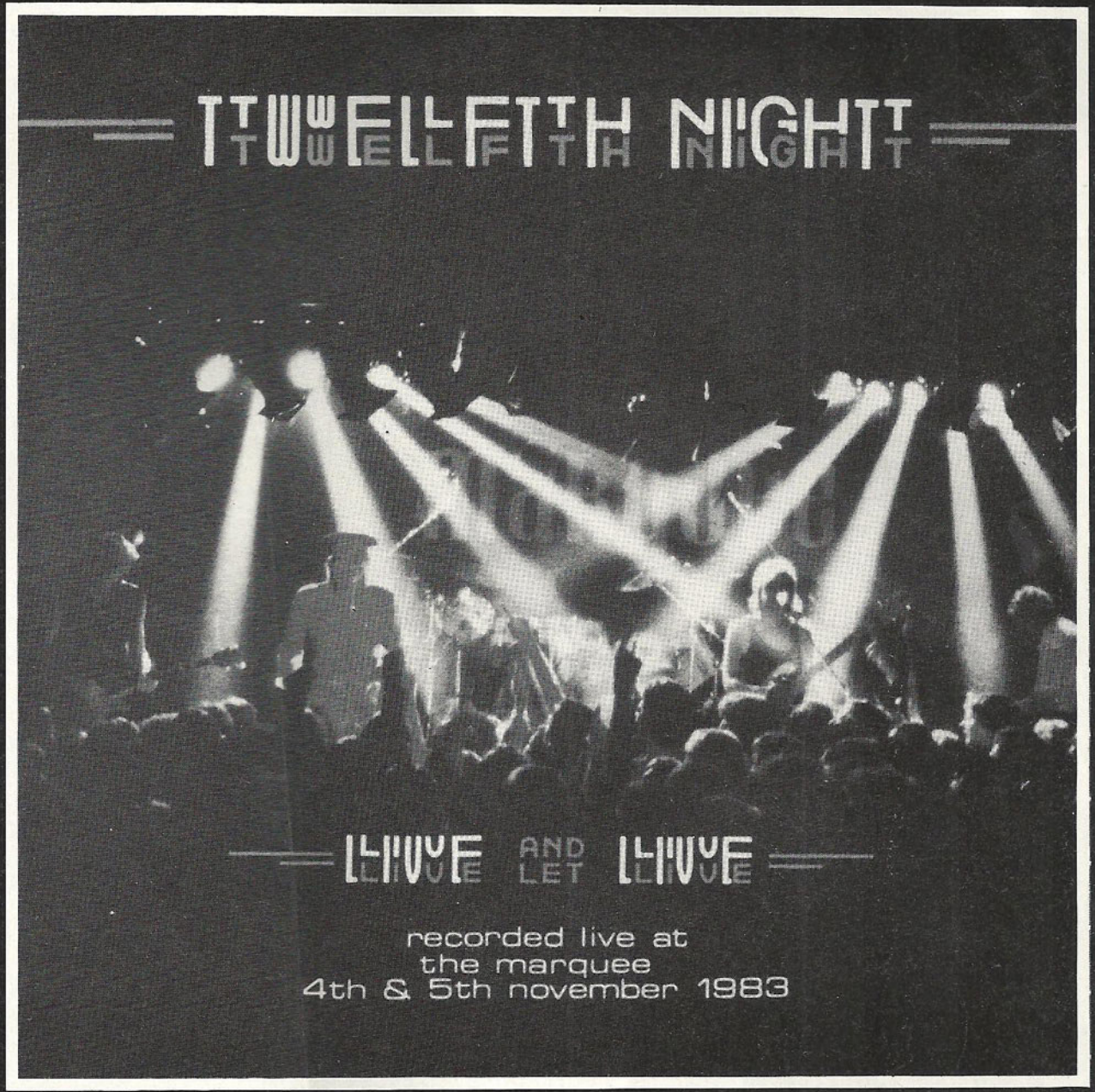

NEW ALBUM 'LIVE AND LET LIVE' MFN18

TOUR DATES

FEBRUARY	5	NEWBRIDGE MEMORIAL HALL
	9	WOKINGHAM ANGIES
	10	CHATHAM MEDWAY COLLEGE
	11	CHICHESTER NEW PARK ROCK CLUB
	14	BIRMINGHAM POLYTECHNIC
	18	WARRINGTON RED LION
	20	GLASGOW NIGHT MOVES
	21	DUMFRIES TECHNICAL COLLEGE
FEBRUARY	23	LANCASTER ST MARTINS COLLEGE
	24	STOKE N. STAFFS POLY
	25	DUDLEY J. B'S
	26	GRAVESEND RED LION
MARCH	2	ELTHAM AVERYHILL COLLEGE
	3	MARQUEE LONDON
	4	" " " "
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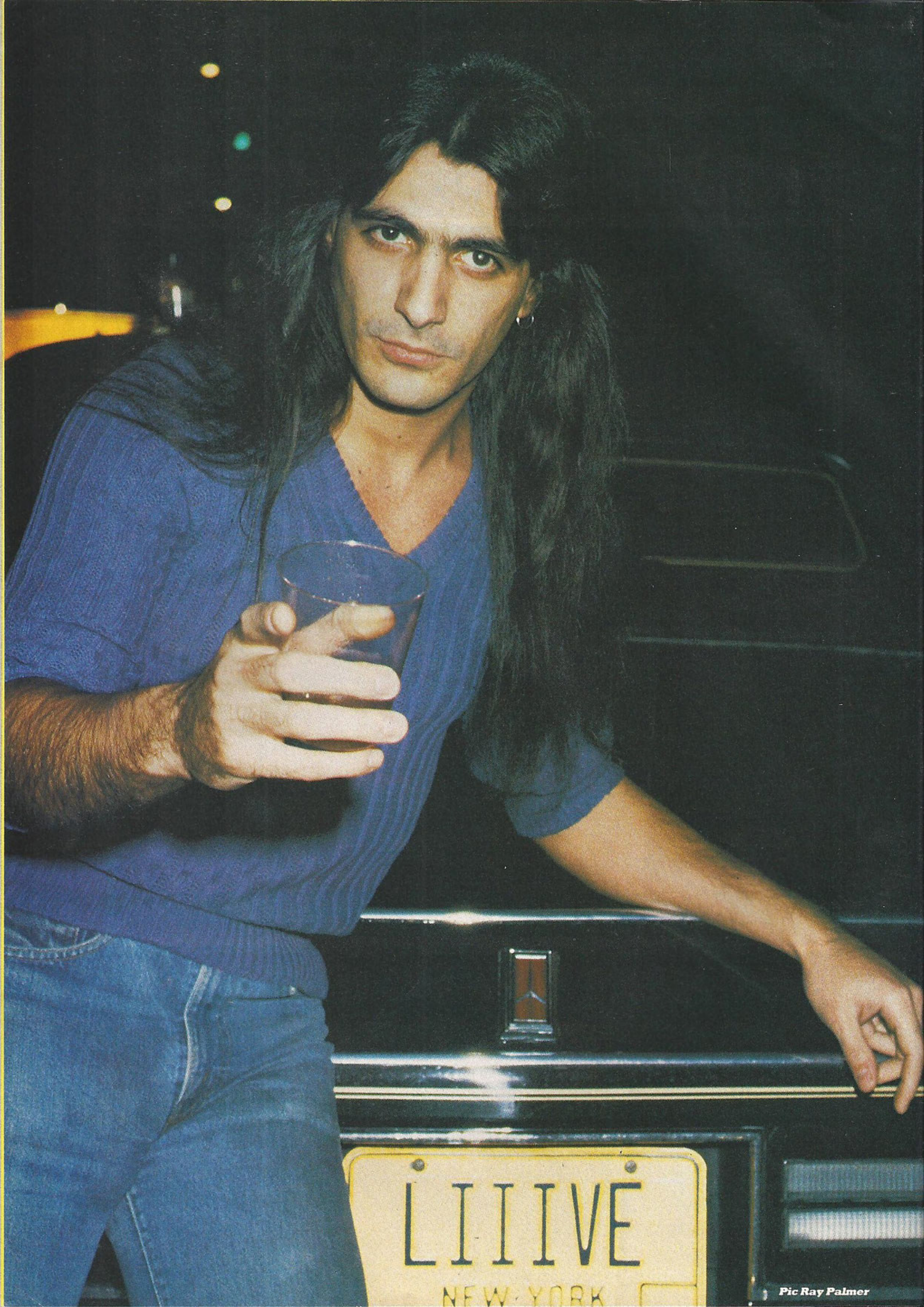


Pic Ray Palmer

Loud Hailing!

"I promise you, at times the volume will touch 160 decibels onstage," says Manowar bassist, JOEY DeMAIO (left).

THE VALVES are vomiting. The speakers are straining. The treble control is trembling. And the bass contol is babbling.

For what seemed like an eternity, photographer Ray Palmer and myself had been escorted around the delights of New York by Manowar guitarist Ross The Boss plus bassist Joey DeMaio, in the former's fiery chariot of dark vengeance (well, his girlfriend Judy's nifty red sportscar). And, between snatching gulps of hot chocolate, mouthfuls of pizza and oyster, not to mention paying homage to (or, in Ray's case, falling asleep in front of) a video of the righteous 'Excalibur', we'd been granted a violent playback of the latest Manowar opus, 'Hail To England'.

Finally, as the spearing sounds of the album's closing cut, 'Bridge Of Death', fade away, DeMaio turns round from the front passenger seat and asks the dreaded five-word question: "Well, what do you think?" For a few seconds silence blackens the horizon, then Palmer's dulcet tones spring into action. . .

"I think it's excellent. To be frank, it's probably the best heavy rock album I've heard in two or three years."

I sigh with relief, my opinion of said LP being the same as that of the venerable lensman. If Metallica are 'death' (see issue 48 for explanation of this peculiar American colloquialism) then Manowar are 'genocide'. Or put another way, if 'Into Glory Ride' was *'so loud it cracked the beams'* (excerpt from 'Gloves Of Metal' lyrics), then 'HTE' definitely brings the house down in true Samson (biblical rather than Paul) style.

At this stream of superlatives, a flickering smile wafts across DeMaio's visage, and his ice-cold grip on the glinting broadsword relaxes. Yep, these two *Kerrang*sters had avoided becoming playful fodder for the Soldiers of Death. . .

Right, enough of this lunacy. On with the facts. 'Hail To England' was recorded in just 12 days (at a cost of less that 20,000 dollars) at Toronto's *Phase One Studios* under the aegis of producer Jack Richardson.

"I'll come clean with you,"' admits DeMaio as dusk descends over the Queens district of NY, "this is the first *good* album we've made. We've put a dedication on the LP sleeve which says *'Jack Richardson is God'*, and that's the way we feel about him. He's 54 and he treated us like sons, cooking meals for all four members of the band as well as guiding us through the recording stages.

"We actually wanted Jack to do our very first album, but couldn't get hold of him. We're delighted with the way things have turned out under him.

"It's strange the way events take shape. Originally, we were going to work with Jon Mathias again, the guy who did 'Into Glory Ride'. He's a friend of ours and he told us how much he wanted to produce this new album. So, when the time came for us to begin recording, we contacted him and he said: 'yeah, I'm up for it, call my manager and he'll sort out the details'. So I rang Jon's manager and he said: 'OK, fine, how much of an advance have you got?' When I told him we had nothing, he literally said: 'Jon's not interested' and hung up on me.

"I don't hold any grudge against Jon, he's still a good pal. But it's obvious what's happened – he's got this business manager in who's ordered him not to do anything that doesn't pay on the dot, however friendly he is with the guys involved. It seems everyone is getting in managers now and they just louse up your career. You soon lose all your friends and suddenly you're alone. When that happens, the manager finds you're ceasing to make good money and decides to take off, leaving you in a right state. It happened to us with Bill Aucoin, so I understand both the temptation to get in somebody to do the financial work and also the dangers. Aucoin nearly destroyed us!

"Anyway, as things turned out Jack was a fantastic choice. We worked really fast in the studio. We're not one of those bands that likes to re-do the drum sound a million times. To us, spontaneity is what counts. And we don't believe in wasting valuable studio time trying to work out arrangements. Most of the stuff for this album was already honed down to a fine point long before we went into *Phase One*. Doug Hill, who owns the studio, told us horrendous things about what happened when Anvil did 'Forged in Fire' there.

"Apparently, they spent 140,000 dollars on studio time alone, block booking six weeks of time, ensuring they had access to the studio day and night. So, what did they do? Well, the guys would turn up at three in the afternoon, smoke a little dope and then someone would say: 'hey, who fancies doing some work today?' It's no wonder 'FIF' turned out so bad.

"To us, it's music that counts. We believe in certain values and won't compromise on them to any extent. Manowar are trying to create six-to-ten minute symphonies that are technically stretching and give the fans something to hold onto beyond simple riffs. I'm a great fan of Ennio Morricone (composer of the soundtracks to such movies as 'Fistful Of Dollars' and 'The Good, The Bad & The Ugly'). His style of dramatic orchestration is really what I love to listen to and I hope Manowar have captured a little of that approach on the new album.

"Unfortunately, it seems that these days image is more important than music. Look at the scene in Los Angeles. There, people are more interested in spraying on loads of hair lacquer, putting on layers of make-up and posing in the right places than making a serious study of HM music. Be honest, how can you call any of those bands Heavy Metal? Just about the only new act in LA I've any time for are W.A.S.P – at least their attitude seems right."

It's this solidly determined outlook that has alienated many potential Manowar allies in the music business. However, the band are adamant that *nothing* shall come between them and their principles – whatever the cost.

"Of course we wanna be on a major label, but on our own terms," asserts DeMaio.

'Hail to England' could very well be the album to show the world that Manowar's style of concussively extreme heaviness does indeed have a bright future. Certainly, the likes of the shock-wave shanty title track (with its 20-piece backing choir), 'Bridge Of Death' ("the ultimate Satanic song," according to the bassist. "It goes one step beyond Venom and Mercyful Fate. Hopefully, they'll now top that and force us to come up with something even more stunning!") and DeMaio's amazing solo 'Black Arrows' ("I did it in one take on a *Piccolo* bass tuned to one octave above the normal bass level"), should convince many people of this band's undeniable excellence.

But surely calling the album 'Hail To England' could prove racially limiting?

"I don't care. Look, the reason we called the album 'Hail To England' is because we're with the people who are with us. When 'Battle Hymns' was released, we suddenly found ourselves dropped by the idiots at *Capitol Records* in America who had no idea how to market us. We were left for dead and probably would have folded had it not been for the support we got from England. The press over there, in particular *Kerrang!*, kept us going. We owe our existence to English HM fans and this is our way of saying 'thank-you' to them all.

"If we are to break big, then the buzz will *have* to start from England. Already, Manowar is regarded in many American quarters as an *English* band and our only way forward is through England. To be honest we can't wait to get over there for our forthcoming tour. It's the most exciting point in Manowar's career."

Yes, the band's UK trek isn't so much a stepping stone as a make-or-break event. A series of good displays should ensure their future prosperity; failure. . . well, in DeMaio's eyes, that's unthinkable.

"We've said so much about how good we are onstage that fans have a right to come along and *expect* to be impressed. All I'd say to the kids is, buy a ticket and check us out – if we fail to match your expectations then you've every right to tell us to get out of the country and never come back.

"We know how vital this tour is and we're putting our all into making it a success. We are currently doing body-building exercises with a guy who is a former Mr New York and our PA system is gonna be a 50K rig. I promise you, at times the volume will touch 160 decibels onstage (louder than Concorde landing!)"

MALCOLM DOME

YEAR OF THE...1984 MOUTH!

At least it will be, if Van Halen's DAVE LEE ROTH (right) has anything to do with it. LAURA CANYON sits back, takes the rap and thinks of England.

HE ARRIVED early, negotiating the massive *Mercedes* – bought specifically because it has a massive back seat; well you know how tall these overnourished California girls are – into the parking space like a captain docking a very large ship, yelling along with the car radio for a minute or two before stepping out into the midday California sun.

David Lee Roth of Van Halen. The same old David Lee Roth as always – old blue jeans that look like he got run over twice in them then tossed in a swimming pool, wild, long blond hair that makes you think he's been given shock treatment with an electric egg whisk, and a big, black, expensive copy of an Army Surplus coat – only a bit more of him. Since last we talked – Summer at the Us Festival, where he turned the wearing[f string vests and the insultin[f the Clash into a fine art – he [ut on some weight, now loc[g more imposing than ever.

While the tape recorder is being set up, we chat about how he was a Boy Scout when he was a kid – yeah, more camping than Van Halen do onstage – how he spent part of last year playing Tarzan and how, somewhere inbetween all that, he and the band managed to come up with the sixth Van Halen album, '1984'. Alex Van Halen, the drummer, was supposed to join in the interview – I use the term loosely; you don't interview David Lee Roth, you suggest the occasional topic for his monologues and sit back and try and keep up with the funny, overblown, non-stop rap – until a last-minute engagement dragged him off; Michael Anthony was home with his family and Eddie Van Halen was in his backyard climbing walls on his elbows and fingers (more of that stuff later) in preparation for the current tour. So David's what you get. Tune your ears to 78rpm and I'll begin.

Normally – if that's the right word – a Van Halen album takes a matter of days to record, yet '1984' was done over the period of a very quiet year . . .

"Actually, one and a half weeks stretched out over the period of a year," says David, "which is kind of a Van Halen tradition. In fact, if you want a summation of the entire Van Halen experience, you have to understand that, not only did it take us a year to put it out, it's still a week late!!"

Roth chuckles manically. He does that a lot, and uses more exclamation points than a demented *Beano* writer. The whole album was recorded in Eddie Van Halen's backyard studio this time.

"I think," thinks David, "the sound is bigger. I don't know, what can you say about your records? When Robert Frost wrote his poem about the two roads diverging or whatever, nobody climbed over his front fence and said: 'Bob, what's it all about?'"

When they weren't recording they were doing "all kinds of different things. This is the first opportunity we've had in about five or six years, since we started on the roads in that big circus, to go about our own ways. I have a little club called the *Jungle Studs,* and I went off into the Amazon Rain Forest for about six and a half weeks, and after that pursued a variety of other things.

"You still work. I tell people I put in my two hours a night just like anybody else! And beyond that there's all kinds of little projects that we do. Edward played on several different records, jamming with people in their own environment."

Michael Jackson and Brian May among them. But back to the *Jungle Studs* . . .

"It's an organisation we started about four years ago, and it sort of hails back to the Jack London, White-Fang-Of-The-North, Tarzan-swinging-through-the-trees sort of fantasies. We were talking about that earlier – I was a Boy Scout, I was a tenderfoot for about four years. I never did progress past the first ranking! But we used to go hiking these little two mile hikes and put up the tent and watch the tent fall down and end up sleeping on the rocks. And now it's kind of the same thing, it's just progressed. Now we're airlifted by a helicopter team into the Amazon rain forest and we're dropped in and we take paramedics with us and snake-bite kits.

"There's, I guess, 14 of us now, and I'm the only one in music. The other fellows are all computer programmers or dope dealers, you name it! And once or twice a year we send out newsletters – where we're going, how long for, where we're leaving from, what we'll need, etc. Hopefully the next one will be in New Guinea.

"No, we didn't bag any lions. But I'll tell you all about wild animals and voracious insects! I live in Hollywood, so I'm more than adept in the steaming jungles out there! In fact, you can get bagged pretty easily around here! You're going to come to rehearsal pretty soon – you'll see some of our friends hanging around, some of the wild animals there."

I did – and I did; bad boy of tennis John McEnroe, members of Chequered Past, and all manner of LA creatures piled into the massive *Zoetrope Studios* where Van Halen had set up the impressive chrome light show and huge stages they're taking with them on the road.

"It's going to be the biggest production you ever saw."

And you *will* get to see it too. Though last year's Van Halen tour was cancelled – the record company put its foot down about Europe at the last minute, and, threatened with a lawsuit, the band had to give in – David reckons they'll definitely be over once the American stint is done with. "We're taking this around most of the civilised world."

But back to the uncivilised part of the globe. When he's not piloting the *Mercedes,* David's been driving a lowrider car, a Mexican delight, with giant bull horns on the front.

"Ah man, I've got the baddest '51 lowriding *Mercury* you ever saw! You can barely slip a pack of cigarettes under the back fender, that's how low it is! Cars like that, they're like sailboats. You cannot be in a hurry. You must have time for things like going into driveways.

"A trip to the *711*," the late-night liquor store, "is a big parade. Every minority on the block applauds! See, over where I live, that's the seediest section of town, and I know every junkie and wino around there. It's like: 'Hey Dave, when's the new disc out man?' – and this from a cat who hasn't owned a record player since he was 12! I'm walking with some friends and they're saying: 'No, it's dangerous man, it's midnight around here, we're going to get mugged'. And I say: 'Anyone who'll mug us is a friend of mine!'"

Doesn't he ever long for anonymity?

"I have no problem with anonymity. I learnt it from the movie, 'Sharkey's Machine'. Sharkey's pal says how you can just like disappear and become one with the crowd."

Funny how Van Halen are massive in the States yet have never really broken that big in England; maybe it's the old not-enough-dirt-under-the-fingernails, not-enough-sweat-under-the-collar problem. Van Halen are flash. Other than Eddie, maybe all flash, no substance; Liberace in tight leather pants.

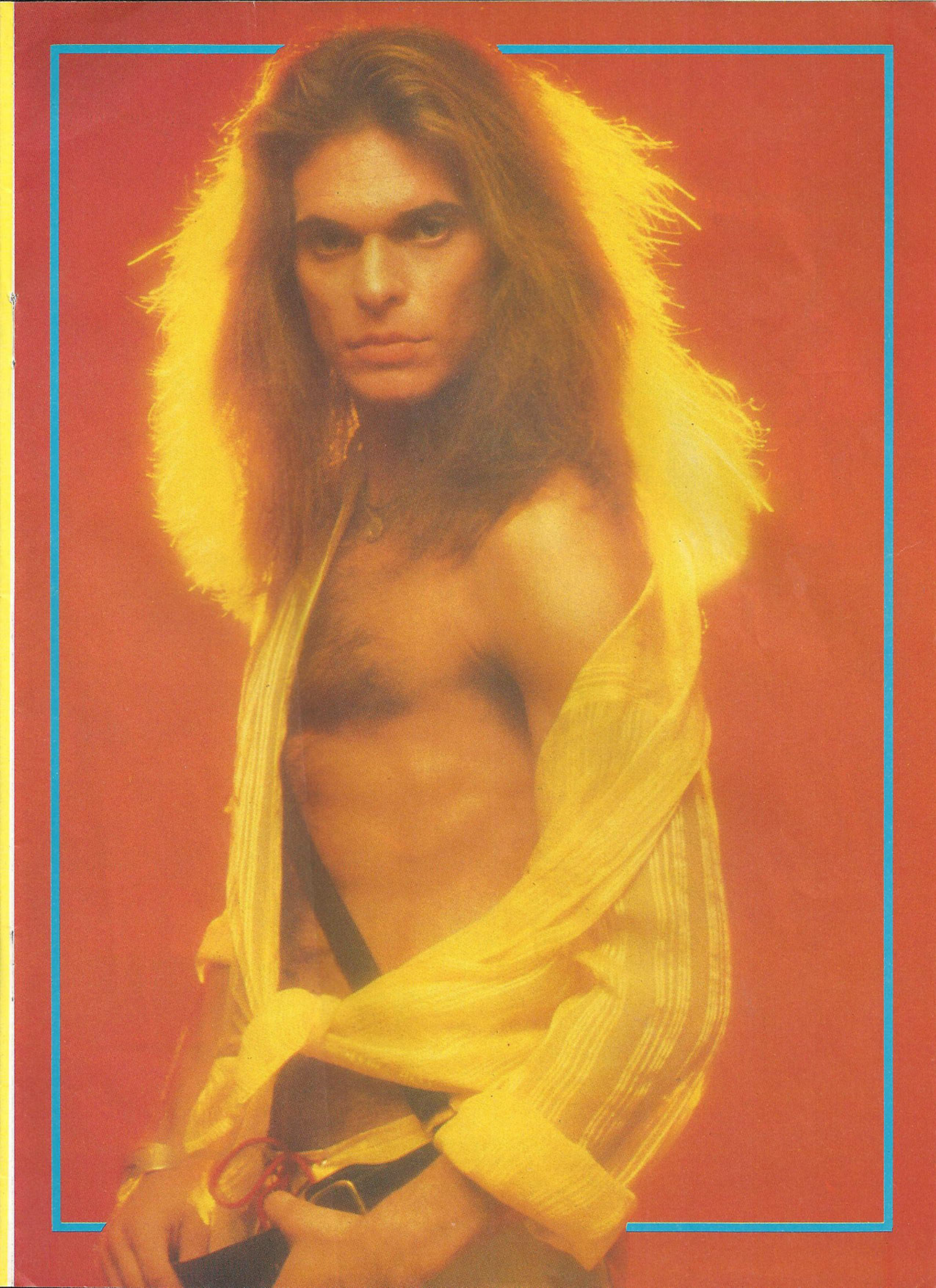
"We're not terribly concerned with that. We write high-velocity folk music. It's our life and times. You go out and you do things and then you distil it into a piece of plastic and you sell it to people. That," laughs David, "is what we do."

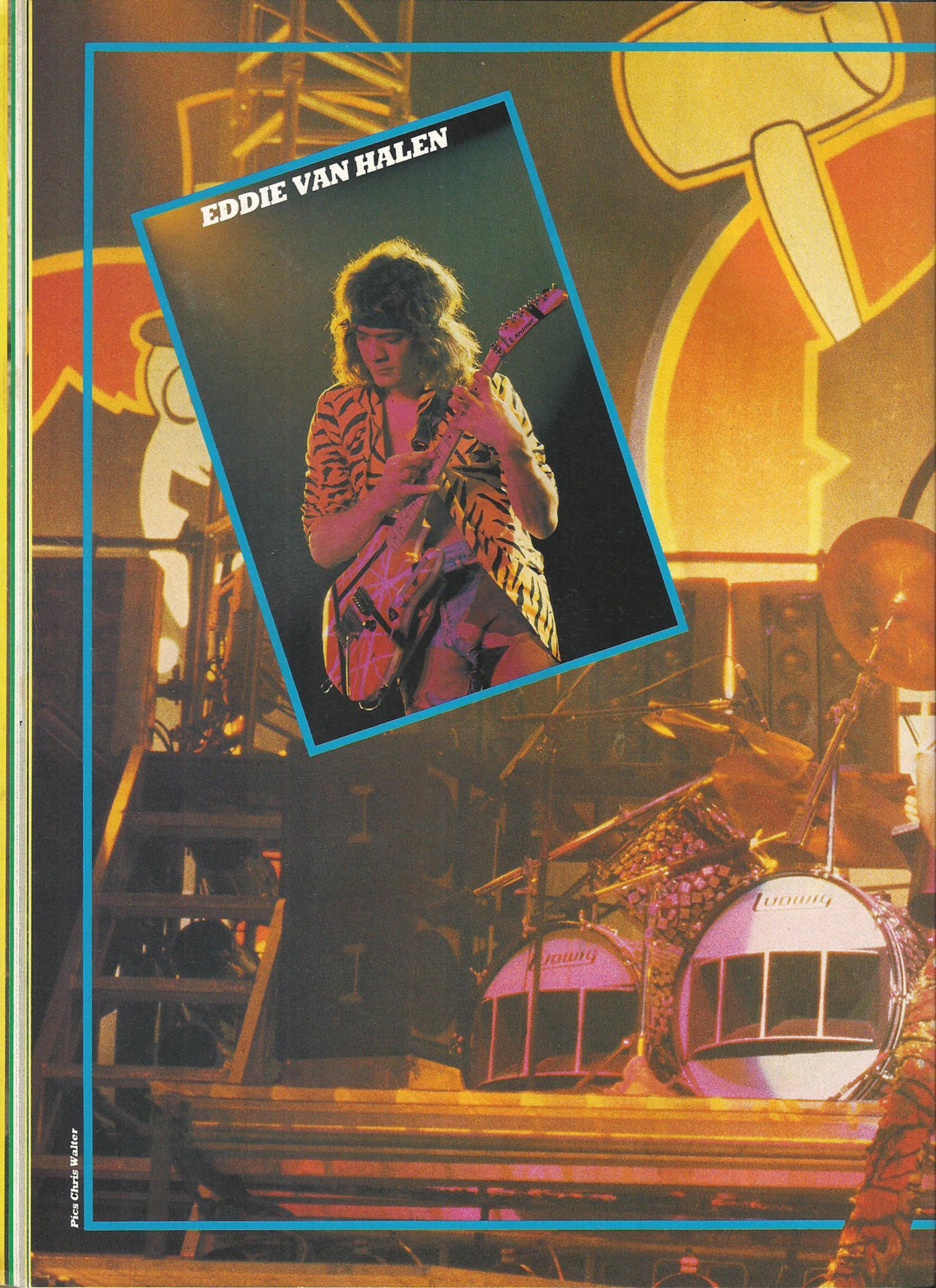
This particular piece of Van Halen plastic features all original material. No cover songs – something that had become a Van Halen trademark. What will Ray Davies do without the royalties?

"Well, Chrissie (Hynde) is going to be taking the load off him! . . . We had more time to work with on this occasion. It's always better when you can bring it home, put it up on the refrigerator and look at it for a few days. Then you can go: 'Oh, I can change that,' or: 'This could be better'. And it was in Edward's backyard so there was no problem."

It's an ominous title, '1984', what with George Orwell and

continues page 26





Pics Chris Walter

VAN HALEN
VH
LUDWIG
LUDWIG

from page 22

Big Brother, and America all set to invade half the world. But it's not by any stretch of the imagination a policital or message record.

"I've heard it said," chuckles David, "if you really have a message use *Western Union*! I don't know if a Van Halen message can be completely fitted in to a musical format. We can use our music as a sort of soundtrack while we act it out, but you can never juxtapose the two. In fact, I'm not even sure what the Van Halen philosophy is, and to have a message you probably have to have a philosophy. It's love songs, man! It's 1984, you've read the book, now hear the record, see the tour, live the year! This isn't no pyromania – this is first degree, uncontrollable arson! Pyromania's for the kids. Would you rather play with matches or a pipe bomb?"

One of the songs on the album was written about the model who hovers over the underclad man in the *Calvin Klein* Y-fronts ad.

"I glued the picture up on the TV and just wrote the song directly to her."

Another was written about an exotic car with a South-of-the-border name.

"That's always had an attraction for me. I learn to speak those languages. I worked in a stable for about four years when I was 13 years old. I still have an attraction for the language, but not for horses**t!"

Yet another was written about LA blues singer Top Jimmy.

"One of the seminal characters of the Hollywood music scene. If you ever saw Top Jimmy then you would want to write a song about him too."

Jimmy's Rhythm Pigs are the only band David's ever jammed with.

"We've jammed in some of the finer men's rooms in the Hollywood basin! We're doing a tour of some of the seedier side of Hollywood as soon as we get off this one!"

And then there's the first single, 'Jump', done mostly on synthesisers.

"Edward can play keyboards. Edward can do just about anything with his fingers. In fact, Edward's been training on something that most people aren't familiar with. He's got so much strength in his fingers and that strength transfers to his elbows. About twelve and a half years ago, he started this training routine where he sits on the ground with his legs extended in front of him, and he gets up on his heels and his elbows and his fingers, and he's so strong he can just hop around on the floor like that. And now what he's done is he's built himself a brick wall right outside the studio with differing lengths of brick sticking out. And he backs right up to the wall and he puts his fingers and his elbows and his heels in these little pieces of brick, and he can go up and down the wall, sideways and everything. It's unreal at parties, man! He'll be doing that onstage this year too."

Looking back over 1983, to change the subject, was the Us Festival – which they headlined for a massive million-dollar fee – a highlight, or just a way to make money?

"It was a tremendous highlight in my life. It was kind of like a big certification – it took place in our own backyard, it was the biggest show we've ever played and I think we went down quite well. You're sort of building a career; you're not necessarily trying to make more money. I think there is more to life than just making it faster!"

Have you heard from the Clash since your set-to at the Festival?

"I don't think you really want to ask me that. I think what you want to ask me is, has *anybody* heard *anything* from the Clash since the Us Festival!"

The two groups who opened for Van Halen on the Festival's Heavy Metal Day, Quiet Riot and Mötley Crüe, have gone on to make platinum and near platinum albums. Heavy Metal here is undergoing a huge revival, especially in Van Halen's hometown, Los Angeles.

"There's a lot of Heavy Metal out there," confirms David, "but even though I may buy the record and listen to it, a lot of it strikes me as like the Famous Monsters Of Filmdom, you know. Like Michael Jackson's 'Thriller' video, only they do it on record! You get the vacuum-packed black spandex with the silver studs and the $75 razor shag haircut, and you can make it to the top.

"Now that Van Halen has changed the face of rock and roll – and I say that in two respects. One is that quite a number of people are trying to play lickety-spit like Edward and follow the three-minute song format," not to mention do HM covers of old songs. "While the remainder of the folks out there in musicland are so revolted by the Van Halen concept and sound and the way I do interviews that they're forced to come up with some very substantial alternatives. We have a lot of great new music out there that sounds *nothing* like Van Halen, and I like to feel we're responsible for that too!"

So you're responsible for Boy George?

"I don't feel personally responsible for Boy George, but I do like the idea of copying other cultures. You can call me Jah Roth from now on!"

Do you prefer Kajagoogoo to Judas Priest then?

"I wouldn't say that at all. In fact, I listen to everything. I listen to the radio – I don't even own a turntable. You've got to hear what everybody's doing. I got all kinds of neat toys too for picking up the stereo. I just got the new waterproof *Walkman*. I put it on and went in the shower for an hour and a half. Then I took it in the pool. I got about 18 bars of 'Chariots Of Fire' and it OD-ed!"

A lot of people dismissed Van Halen as a one-hit wonder. How long can they keep on getting away with it, critics asked, as Van Halen continued to stretch the bounds of taste like a new pair of spandex pants. How long does David see it going on for? How many more albums before they give up?

"This is the kind of thing you can just go on doing forever and ever. You can make any kind of music really, you can keep making your shows and you have the opportunity to participate in any other projects or hobbies you can dream up (among *his*, not already mentioned: helicopter flying and learning foreign languages.) That's one of the beauties of living this kind of lifestyle."

But when it's all over, what position will Van Halen finally have in rock history?

"I don't know where Van Halen's going to go down in history. You can't be concerned with making history. In fact, history is often made long after the fact, when people are made heroes, shining examples of something or other.

"I feel like a shining example," David Lee Roth grins, "but I'm not sure of what!"

VAN HALEN (left-right): Michael Anthony, Dave Lee Roth, Alex & Eddie Van Halen. (Pic Chris Walter).

ROCK U.S.A.

LAURA CANYON reporting

★ THERE ARE some people – curs and infidels the lot of them – who reckon that **Rainbow's** new stuff sends you to sleep. Count among them the *American Standards And Practices Board,* who came close to banning the new Rainbow video, 'Street Of Dreams', from the popular 'Friday Night Videos' show. They wanted the band to cut the beginning, which has a hypnotist slowly swinging a watch in front of his patient's face, apparently worried that viewers all across TV-land would nod off and fail to watch the adverts. But the video was given a last minute reprieve.

★ OKAY; THIS'LL wake you up (maybe it won't; oh, okay it will, if only to get up and turn off the radio!) **Steve Perry, Journey**'s vocalist, has finished his debut solo album, produced in San Francisco by **Bruce Botnick.** So, for that matter, has Journey's ex-keyboard player (he left the band in '81) **Greg Rolie.**

Toto, meanwhile, are hard at work in an LA studio, getting to grips with their fifth album, due in the Spring. And **Michael Bolton's** getting on with his second LP.

★ THE MAN who wrote the classic 'School's Out', ex-**Alice Cooper Band** member **Michael Bruce,** has just finished 'Rock Rolls On', his first solo album. **Dino Dinelli** and **Gene Cornish,** ex-**Rascals,** helped out. . . And **Dusty Wilson**, best known as **Lita Ford**'s drummer, has been producing new LAHM band **Taboo Zoo's** debut. Former members of **Attack** and the fine **Stepmothers** are in the group. . .

Rick Derringer has been in LA producing Weird Al Yankovic's new album. . . **Todd Rundgren** plays synthesiser on a couple of tracks on **Laura Nyro's** upcoming album, her first release since 1978. . . **Mitchell Froom**'s finished a new album, 'Key Of Cool', which includes some reworked material from the soundtrack of cult porn film 'Café Flesh' as well as new compositions. Other than **Denny Carmassi** of **Heart** playing drums, Mitchell handles all the instruments himself.

★ NEWS HAS trickled out of Boston that **Peter Wolf,** the fine vocalist booted out of the **J. Geils Band**, is halfway through his solo album. Not quite in the party-rock vein, he's hired a full-sized local funk band to help out!

★ JOINING **TED NUGENT** as an official Officer Of The Law is – **Joan Jett**????? What about the 'bad reputation' then? That's exactly what **Sheriff Thomas** of Davidson County in Nashville, Tennessee, joked when he made Joan and the **Blackhearts** deputy sheriffs on their recent visit there. Might change her image a bit, but Joan's not worried. "Now I can do body searches legally," she chuckled.

★ TALKING OF guns (*were you? – Ed*), the **Gun Club** are back home in LA after an Italian tour, looking for a producer for their next album. They turned down the major record label that offered them a deal because it wanted control of what songs would go on the record.

★ THE MAN who gave you the dirt you probably *didn't* want to read on **Jimi Hendrix** and **Jim Morrison**, is turning his talents next to the subject of **David Bowie.** Yes, **Jerry Hopkins** is working on a biography of the Thin White Duke.

JOURNEY'S STEVE PERRY: just finished his debut solo album. . .

The NEW Kerrang! binder!

IT'S HERE at last. . . the new, improved BIGGER binder for the new, improved BIGGER *Kerrang!*

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CONCERTS
LIVE REVIEW PAGE 31

KLAUS
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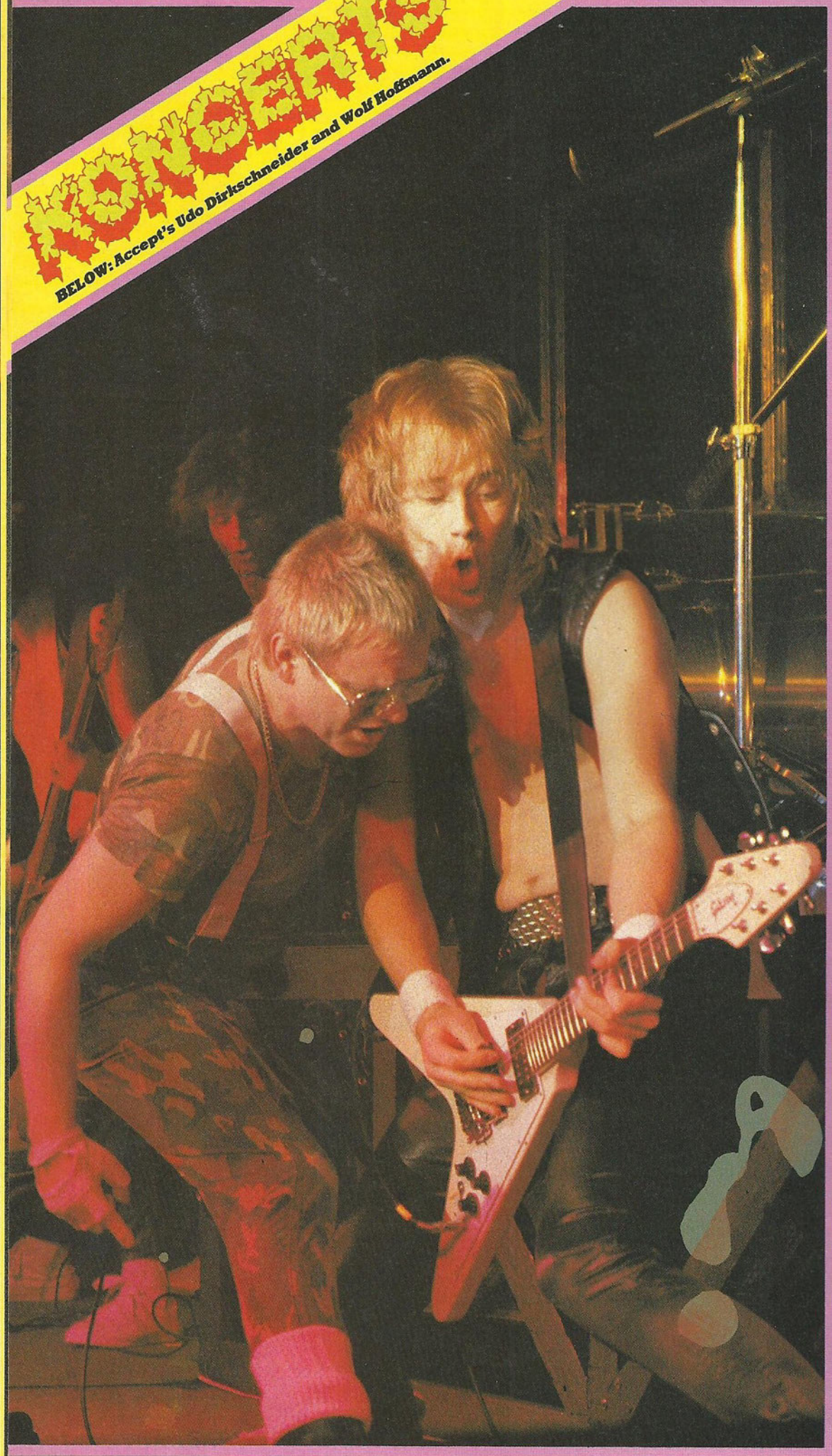
SCORPIONS

KONCERTS



BELOW: Accept's Udo Dirkschneider and Wolf Hoffmann.

Pic Peter Cronin

ACCEPT
Odeon, Birmingham

IT CERTAINLY wasn't as bad, attendance-wise, as some folk would have had you believe; in fact, it was gratifying to see that the downstairs section of the Odeon wasn't far off full. Accept have what it takes and word is slowly filtering through to the public.

Now I know that HoJo and this band are becoming as synonymous as heads 'n' tails and cheese 'n' onion, but I really am genuinely excited by their out-and-out Metal attack. Accept have that hard-to-come-by combination of power and melodic flair, and greatly lodged in their favour is their ability to put on a live performance of rare quality.

Throughout the set, the German powerhouse walked the fine line between *clichéd* synchronicity and natural spontaneity to maximum effect. We all know that the Wolf Hoffmann/Udo Dirkschneider 'wrestling match' which goes down during 'Restless & Wild' is well rehearsed, but they still enjoy it, so you can bet we will too! Also, the band have stolen the 'heads down' routine from Quo, lock, stock and barrel, but these guys are still young and enthusiastic about doing it – you don't get that 'same old routine' vibe.

What impresses most about Accept in the raw, however, is the fact that the entertainment comes from internal human energy rather than flash effects. Watching bassist Peter Baltes cavorting ceaselessly, and realising that he does this night after night, deserves respect if nothing else! But, hey, Accept's music is simply too strong to be ignored; any set containing such steel-capped stormers as 'Breaker', 'Starlight', 'Midnight Highway' and that opener to end them all, 'Fast As A Shark', has to be a winner. And there's obviously a lot of support for this theory – to the extent that a bunch of Krazy Krauts had made it to Birmingham carrying that hoary old appendage, the cardboard guitar, to aid some serious rockin'!

Gee, they nearly eclipsed the Accept finale where, during 'Burning', drummer Stefan Kaufmann's sticks caught fire and Wolf destroyed his similarly lit-up axe with a chopper of the genuine variety. And I thought Michael Schenker was the mad axeman!

It really is only a matter of time before Accept's many talents are universally recognised and that will be most satisfying to those who've been there from the start.

HOWARD JOHNSON

GIRLSCHOOL
Country Club, Los Angeles

DON'T KNOW what the current attitude of the press is towards Girlschool (hey, I don't read this stuff; I just look at the pictures, preferably Michael Schenker-in-leather pictures, but that's a whole other review), but seeing as how they've been going and doing okay for quite a while now, I imagine that at least some of the attitude's unfavourable. Time to bitch. Time to knock them off their critics'-favourite pedestal to make room for new heroines (though Lord only knows *which* new heroines; in HM they're still, unfortunately, in short supply). All I know is what my ears and eyes and bar bill at the end of an evening at the *Country Club* told me: Girlschool haven't lost *any* of it. They're a knockout!

Pandemonium, a local four-piece with some good hooks (not to mention good looks! You should have seen the army of teenage girls they brought with them) are

finishing up when I arrive and, after a short interval while the girls change into something a little more uncomfortable, like tight, shiny black leather stuff aimed at wreaking havoc on impressionable young Californian male minds, on they trot to the strains of Julie Andrews crooning 'The Sound Of Music'. *The Country Club* explodes in an uproar as a thousand people with exceptional taste in music squeeze past the neat black tables and down to the stand-up section at the front to get a better view.

'Screaming Blue Murder' starts it off, with accompanying howls of delight from the front rows, solid, hefty stuff with a tasteful guitar lick – none of this mindless-blur axe-diddling! – from the still-lovely Kelly Johnson. Gil, Kim and Kelly line up together for a grinning guitar bash, then it's straight into 'Play Dirty', tough but with nice harmonies, and "a love song", 'Hit And Run', and that gets a few of the 'album title' tracks out of the way!

Kim's in fine voice – nothing fancy, just straight-down-the-line and effective, as always – and Kelly does a nice job on the handful of songs she gets to sing lead on. Gil generally cavorts around, winding the boys up in her little Pocohontas outfit, and Denise is an animal back there on drums.

It's the usual basic, controlled mayhem you expect from a Girlschool gig – drink gets spilled onstage, guitars go out of tune, boys get hauled off by bouncers as they get carried away down the front, but nothing seems to stop the girls' good-natured stance and strong playing. No lie, it sounded like more than four people up there more than once.

Most of the songs are short, direct, almost like HM-ed pop songs though the biggest response of the evening probably went to their notorious cover of ZZ Top's 'Tush', with Kim making sure that everybody clapped, punched and 'Tush'-ed along.

Their constant slogging around the US seems to be paying off – they're playing bigger clubs over here now with more people in them – and if they're still not exactly a household name, they're getting there. LAURA CANYON

SCORPIONS, Odeon, Birmingham

A RUSH of blood to the skull. A rush of fans to the front. The house lights went down as the hands went up. And "*all the way from West Germany*", five pairs of 'trainer'-encrusted tootsies made contact with the Brummie planks.

Yeah, after two years absence the Scorpions were back on the rack, ready to torture themselves through eight months of splatter 'n' strain on stages across the globe. Doubtless, by the time they hit the big American arenas the show will have been refined and sharpened into a slick sting machine – a fitting representation of the Scorps' live credentials.

However, the chill winds of Birmingham were far removed from the melanin-coaxing sun rays of Texas. This was the opening night of the band's '84 world tour and, although enjoyably satisfying, they were not at their best.

For starters, the lads were forced (through ill luck) to play without the back-up of their planned stage set. So, despite the impressive lighting gantry, they often looked visually lost. Come on, if you've rehearsed your act around a series of specific props which then fail to materialise wouldn't you feel rather high 'n' dry?

Of course, in the old days this wouldn't have bothered the Scorpions one iota. The quintet's manic sense of fast-forward choreography made strong design complementation rather irrelevant. But this is (so Van Halen keep reminding us) 1984 and the band have now matured into a more considered, deliberately toned-down outfit who've willingly gone for a slightly more sophisticated approach. And because of this their hitherto inanimate surroundings have taken on a new importance.

To their credit, Schenker & the corps refused, even under such trying conditions, to fall back on the old routines, steadfastly sticking to their game ploy. All movements were more obviously structured, there were no lengthy solos and Rudy Schenker/Francis Buchholz/Matthias Jabs all contributed backing vocal harmonies. With the right (spectacular) stage design, it'll be a killer show, perfect for mainstream rock acceptance in the USA.

Naturally, there was also a little rustiness about the performance, but rough edges such as Klaus Meine's unco-ordinated mike twirling and rather inept (not to mention indecipherable) sub-Nugent rap (on 'Can't Live Without You') should be sandpapered into a more palatable form through sheer hard work on the road, once the strongest possible set listing has been sorted out. Indeed, the Brum show suffered somewhat from the unwieldy choice of material – six songs from the new 'Love At First Sting' album was rather excessive.

Sure, the numbers themselves sounded as good as anything the band has written; 'Rock You Like A Hurricane' and 'Coming Home' featured blissful hooks counter-poised by weighty Metallic ballast, whilst 'Bad Boys Running Wild' was fuelled by a veritable convoy of juggernaut riffs and 'Still Loving You' (backed up by a visually aesthetic 'birth of a galaxy'-style effect) had the air of a truly awesome pyro-ballad. Yet having so much fresh material in a 90-minute performance did create an imbalance. Really no more than three new songs should have been included alongside such goldie rollies as 'Blackout', 'No-One Like You', 'Another Piece Of Meat', 'Don't Make No Promises', 'The Zoo' and 'Always Somewhere'.

When the band get the right blend of ancient and modern tomes then they will certainly have a 'Dynamite' show. Until then . . . well the fuse is ready, but the spark still has to be struck. MALCOLM DOME

IQ Marquee, London

PROGRESSIVE ROCK? Progressive Rock Revival? Who knows, who cares? If nothing else this spurious 'revival' at least highlighted a clutch of bands who might never have seen the light of column inches otherwise. One such amongst this group (count them on the fingers of one hand!) is IQ, an intriguing five-piece who released the impressive 'Tales From The Lush Attic' LP independently last year.

Musically, what elevates IQ above the 'also rans' is their approach (in fact, *attack* would be a better description) to their material. Progressive Rock conjours up images of semi-stoned students *being* and *feeling* through their instruments. IQ play theirs with balls and aggression; drop the Progressive and just file under Rock. And in Peter Nicholls they have a vocalist of both character and presence, and one *pretty* enough to carry IQ over to a pop audience.

Lacking a proper familiarity with IQ's material, reviewing them is hardly fair to the band because they do deserve closer attention, especially as 'The Last Human Gateway' and 'The Enemy Smacks' from 'TFTLA' consume almost half the set. However, their length doesn't detract from their interest; they are well-considered, structured pieces, intricate without being obtuse. And when they introduce a number as "*a new song we haven't got a title for yet*", you know it's time to put away the notebook and just stand back and wallow.

Guitarist (and weird haircut) Mike Holmes and keyboardist (and bow-tie) Martin Orford created a kind of acoustic mural against which Nicholls played his dramatic and impressionistic games, my only complaint being a rather duff drum sound . . . but as for *explaining* what was going on, well . . .! Even as you think the pieces are beginning to slot into their neat little places, at the end of the set . . . the bastards come back and unleash a chaotic rendition of the Sex Pistols' 'patriotic' epic, 'God Save The Queen'!!

I'll confess to more than a trickle of confusion. I don't know – they even evoked a stage invasion during the second encore! – maybe next time I'll have it sussed. In the meantime, IQ are providing some extremely enjoyable entertainment and you should waste no time getting yourself equally as baffled! DAVE DICKSON

ROX Royal Standard, Walthamstow

YOU'D HARDLY call it *Music For Nations* keeping their word, now would you?

There I was, sitting on the end of a hotline direct to the heart of *MFN* a couple of months ago being fed all this business about Mancunian maestros Rox being a 'priority act', and how everything possible was being done to set them up with a series of good dates, and then here they are – with one paltry gig at the *Royal Standard!* Double standards if you ask me!

Not that bassist Billy Beaman, resplendent in blue-spotted white jacket at the bar, cared. Thrusting a pint in my eager mitts in a naturally affable manner, he was still ever the philosopher; he was having fun and could still afford his beer. In the Mancunian vernacular, Billy's 'made up'!

"I think you'll enjoy it tonight," he smiled, and by heavens he was right!

Taking to the stage accompanied by their now-infamous spoken intro (which booms on about '*rock 'n' roll's naughty children*' – harmless brats more like!), Rox live were total entertainment, providing instant riffs, ridiculous pouting and great songs; fun-time music for those of us who don't mind admitting to liking the dumb things in life.

"This one's called '*Love Ya Like A Diaaamonnndd,*' shrieked vocalist Mark Savage in his best Oldham-cum-Atlanta accent and everyone had a ball. All the minor classics were included, *viz* 'Hot On Your Trax', 'Dressed To Kill', 'Violation', plus a sparkling new number in 'Don't Say Goodnight Tonight' which could well be the best song they've penned to date.

At the moment Rox are great fun, but if someone would only take the plunge and give the band the support they deserve, then that certain someone might one day find himself making an awful lot of money! HOWARD JOHNSON

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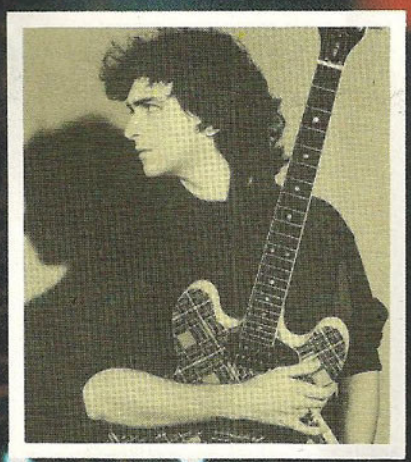
RANKIN BILLY

DAVE DICKSON seeks asylum with the Nazz guitarist.



PICTURE

The Scene

HOLLOWAY SANATORIUM is a dark, forbidding edifice which dominates the skyline of the quiet village of Virginia Water, buried deep in the heart of the Surrey stockbroker belt. The ominous, archaic building looms hideously over the wary entrant as he mounts the great, grey stone steps, pulls open the heavy wood and glass doors and enters the ornate foyer. To the left is a harshly lit corridor strewn with dead and decaying leaves and clinging branches, like a mortified conservatory; to the right, a few rooms, bleakly illuminated, and scattered with debris indicating the sanatorium's past history – as a mental asylum.

The sanatorium finally closed its doors a few years ago and a set of floor plans suspended from an office wall is all that remains, along with a discarded heap of patients' admission index cards.

Outside the wind howls bitterly, the air is petrified, dank and unwelcoming. And Billy Rankin, guitarist with Nazareth, and now singer/songwriter in his own right, has chosen to shoot his video here . . .

The Video

BILLY RANKIN has written an album called 'Growin' Up Too Fast', signed a worldwide (except Japan) deal with *A&M* (Nazareth's record company in the States) and is contemplating getting a band together to tour with this new material providing the album takes off satisfactorily. To give the thing some extra push he commissioned a video for the first single, 'Baby Come Back', but was somewhat disenchanted with the response. Explanations, Billy . . .

"I've watched *MTV* out in the States (Billy had just returned from a 10-week tour there with Nazareth) and every video you see's got some long-legged blonde in it, you know? And every script I got sent was: *Billy's Girl!* – she gets stolen by this guy and Billy goes out and shoots him up the arse! But I wanted to try something a bit different so I ended up writing part of it with the director, Pete Cornish.

"It's just these two guys (Joe Normal and Billy Rankin, rock star) and the first guy is watching the rock star on the TV. Eventually, the latter comes alive and out of the TV, and the straight guy ends up inside it! He can't get out so he goes through all this nightmare thing!

"I've got another one to do for a song called 'Rip It Up', which is more of an album track, though it's a rocker. I'm doing that basically for *MTV* – since it came out there's no real need to tour around the States anymore to push your record."

The Album

BILLY RANKIN joined Nazareth three years ago after fronting his own outfits around Glasgow (he belongs to the McLaine clan, incidentally, hence the tartan scarf and guitar!) and a spell alongside former SAHB guitarist Zal Cleminson. So far he's recorded two studio albums with Nazareth, '2XS' and 'Sound Elixir' (as yet unreleased in the UK), both of which he wrote for, and he also plays on the live 'Snaz' LP.

During the recording of '2XS' his writing skills were duly noted by some A&R men (from *A&M*) who were visiting Nazareth in the studios at Monserrat. They promptly offered him a solo deal, but "I turned it down at the time because I didn't think I was ready for it. I write songs all the time and they're all different so if I was going to do a solo album I wanted it to have some continuity, to sound like it was from the same artist going in the same direction. So I held off until I had that."

The result is ten songs that helter skelter along very much in the Bryan Adams/Rick Springfield vein only heavily daubed in rock 'n' roll. He's a kind of ballsy, Scottish version of the aforementioned stars, writing potential hits that drip hooks yet never forget they're supposed to *rock!* Certainly, his songs are more commercially orientated than Nazareth's output.

"Yeah, I know what you mean; it's more *direct*, I'd agree with that. But it's not that far removed from the kind of power I've got with Nazareth, it's got that *natural* power. Most of the tracks were recorded 'live', all the vocals were one-takes, and all the guitar solos I did as one-takes to try and keep the spontaneity.

"Basically, the whole production was designed around the radio so when you hear it on the airwaves it's gonna sound heavy as anything, like Billy Squier's stuff."

The Image

"THE IMAGE the company wanted to present was a bit tricky because, at first, they wanted to do it as a totally new person that nobody's ever heard of: say that I've spent the last 24 years up in the Highlands chasing sheep, things like that. But it soon became apparent that that wouldn't work because the first bout of interviews I did it'd only take one person to go: 'Hey, don't you play with Nazareth?!'

"It's been played down, certainly, it's not a major selling point for the album. If the record takes off it'll be on its own merits not because I'm a member of Nazareth."

The Future

"I'm gonna get a band together in the States. When I recorded the album I used an American producer (John Ryan) but did it in England to get a *European* 'feel', though with an American 'commerciality' – so I want the same when I get the band together, Americans who play like Europeans.

"There's nothing definite lined up, it depends on how the album does. I'll either go on a whistle-stop interview tour or get a band together, rehearse and possibly take a support tour, something like that. But I'm not gonna go and do the bloody clubs, that's for sure!

"I'm not leaving Nazareth or anything, though . . . the only reason I *would* leave at any point would be when the band splits . . . but then there might be times, if the solo thing takes off, when they'll have to get somebody else in to do a tour in my place."

SAMSON

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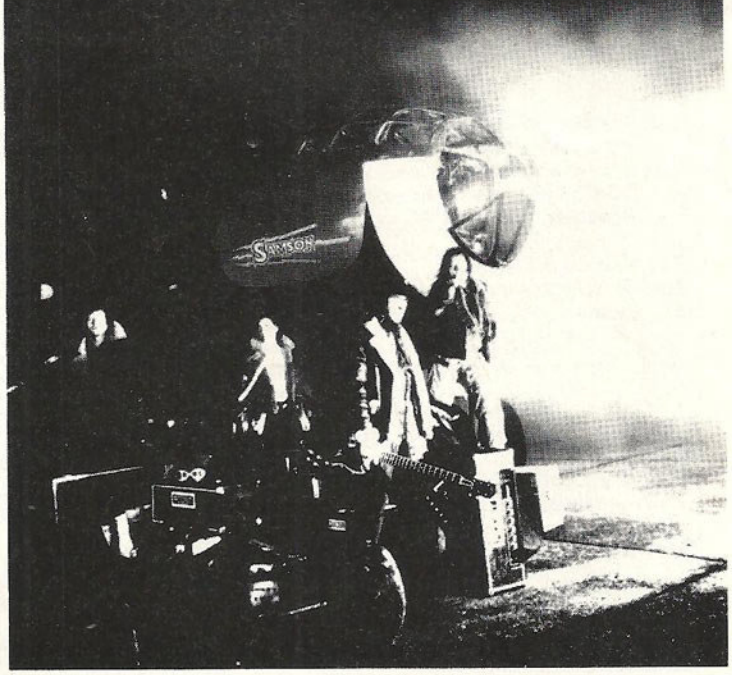

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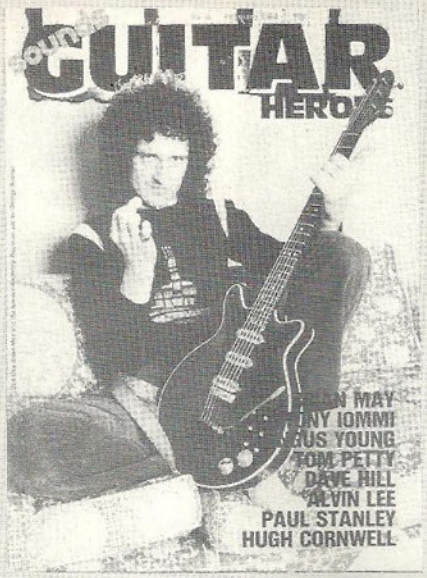

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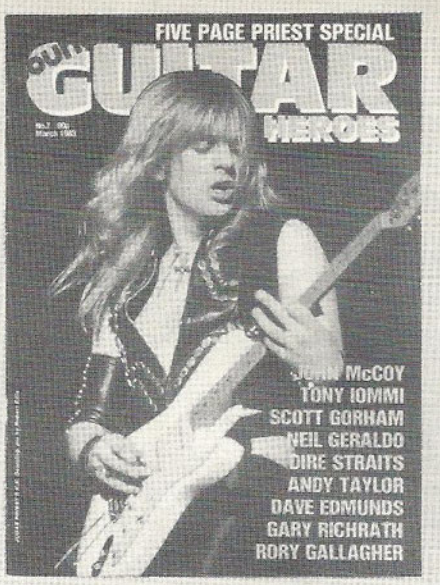

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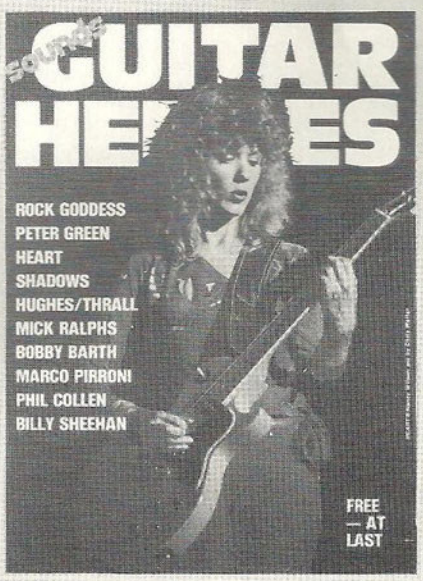

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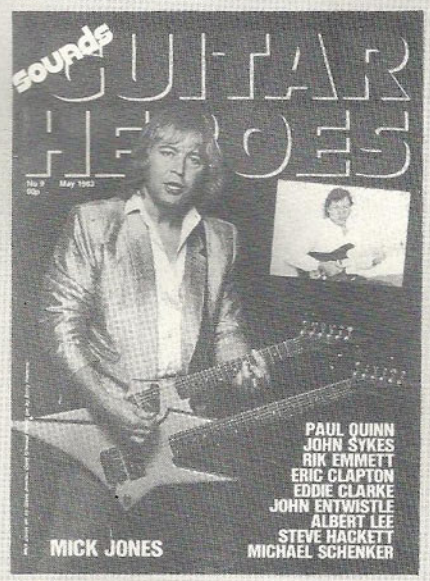

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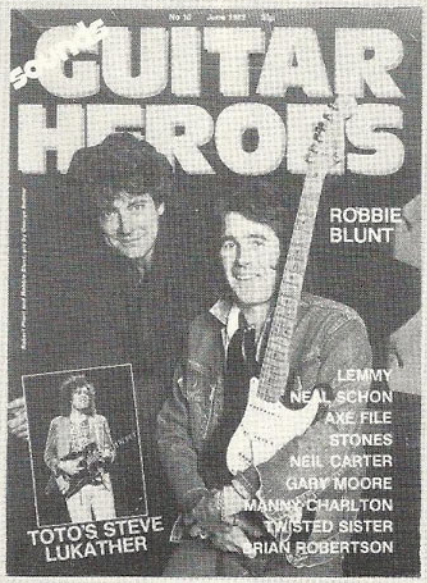

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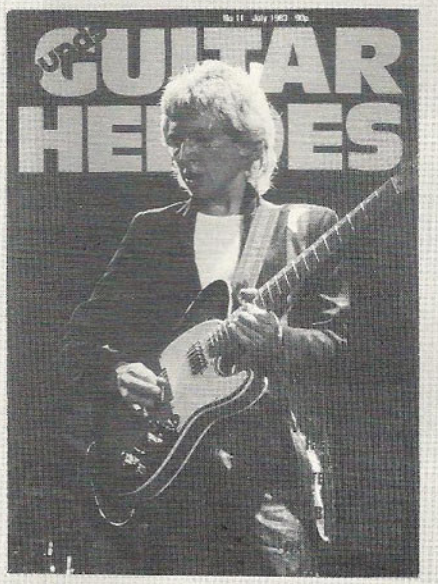

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STRICTLY FOR KONNOISSEURS

STORM
'Storm'
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EVERY PERSON has a small selection of bands who shape and/or radically alter their musical perspective. For me, the groups in question were the Beatles, the Who, Zeppelin, early Queen, T. Rex, Slade and Sweet. All of these acts were phenomenally successful in their own fields and each affected me during my early to mid-teens.

However, the *only* band to have caused anything like the same upheaval during the past few years was a Los Angeles quartet who, in commercial terms, have proved a total flop – Storm.

When their eponymous debut album came out in the Summer of '79, I genuinely believed they were the vanguard for a stunning HM revolution. Combining the slick heaviness of early Queen, the harmonic dexterity of ELO and the melodic sensibility of Abba, Storm threatened to take the embryonic Metal/pop *genre* to hitherto unscaled heights. This LP remains, even some five years after its release, one of *the* great heavy rock efforts.

Storm had strong influences but were never derivative. Rather, they cultivated a staunchly individual stance, something that infuses this LP with an authoritative freshness.

The lynch-pins of their sound were vocalist Jeanette Chase and guitarist Lear Stevens. Whilst the rhythm section of drummer David Devon and bassist Ronni Hansen was adequate if rarely inspired, Jeanette used her remarkable vocal gymnastics (the Nadia Comaneche of the throat) to produce a wide range of emotions – pain, humour, anger, fragility and rampant sensuality. And Stevens complemented her every step of the way, his style shifting from buzz-saw mania to introspective sensitivity without any perceptible loss of power.

The Chase/Stevens alliance was also responsible for writing all the material on 'Storm', and rarely has a team (or anyone, for that matter) displayed such a high degree of compositional creativity on a first LP. 'I Want You' rips along with a comic-strip freneticism yet has an unmistakable hook. 'What Do You Like' is all tongue-in-cheek S&M suggestion, whilst 'Game's Over' glows with sexual pleasure.

You want more? Well, 'Wake Up' has a cheerful, instant perkiness, taking on pop icons such as Blondie at their own game and wiping 'em out. 'Young Young', meanwhile, is a mini-rock opera, veering from Tchaikowsky to Bartok in four minutes ('Bohemian Rhapsody' revisited), 'Machine Gun' a total starburst of energy/riffs and 'You Pity Me' a poignant ballad, delivered with a melancholy sense of fatalism.

'Storm' simply boils over with potential hit singles. It should have elevated the foursome to *at least* the same level as Cheap Trick yet, due to record company politics, incompetent management and ill fortune, the album sank, scarcely making a ripple. It took the band four years to record a follow-up and when this arrived several months ago (titled 'Storm' on the *Capitol* label) it revealed them as mere shadows of their former vibrant selves.

Storm are still in existence, without a record company and doubtless without much of a future. It's a criminal waste of great talent. Still, at least they've the knowledge that they committed to vinyl 40 of the finest minutes in the history of Metal.

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KILLERWATTS

Instrument news and reviews by Max Kay

REVIEWS

■ LATEST ADDITION to the ever increasing range of practise amps which combine studio effects and stereo headphones is the **Arion Hot Watt HW-08.** It is far cheaper than either of its main rivals; the **Tom Scholz Rockman** costs £195 and the **Roland Play Bus** is £175 whilst the **Arion** is £99.95.

Having tried and tested all three, it seems to be a case of '*you get what you pay for*'. The **Rockman** has the best quality overdrive and distortion along with the finest sound quality, although I personally prefer the **Play Bus** because of its microphone headset which enables you to sing along with the electric guitar and hear everything in the headset. The **Play Bus** is also tougher and better built than the **Rockman.**

So where does that leave the **Arion**? What do you get for your money, and where have they cut corners?

The **Arion** has a pair of mini jack sockets to plug in two stereo headsets which is fair enough except the headphones supplied do not produce a high sound quality.

There's a standard jack socket to connect to a guitar, and a belt clip to carry the machine around on your person, something that becomes rather necessary considering the ridiculously short lead supplied with these headphones.

The chorus effect consists of one button, so there's no separate attenuation for rate and depth of effect. The echo sounds fine, but the distortion and sustain buttons don't hold too much joy for the audiophile, either. Cheap and tinny, is the most fitting description here.

Undoubtedly the item that impresses the most is the on/off switch – and not for the reason you're probably thinking! In the midway position it contains an A 440 setting, which gives out a constant electronic bleep, tuned to the correct pitch of an A guitar string.

On one side of the **Arion Hot Watt** is an input to allow for the addition of a drum machine, cassette player, or stereo. Adjacent to this input are two outputs which record in a choice of either mono or stereo modes. Finally, there's an AC mains power supply connection.

The **Arion Hot Watt HW-08** sounds like great value for money – but only until you hear it.

■ NOW ON sale to the public for the first time is the **Sessionette 100 Bass Compact,** a 1×12, 100 watt RMS rated combo for bass guitar.

It measures around 19" x 18½" x 13", seems a fraction lighter than a **Boogie,** and is priced around £311. Set against the specifications on offer here, I'd say it's a reasonable buy.

The **Sessionette 100 Bass Compact** is an enclosed unit and carries one 12" heavy duty **Celestion** speaker, rated at around 125 watts. If you prefer, you can purchase a similar 120 watt set up, in a 4×10 configuration for £425.

The main control panel is on top of the combo, and has thoughtfully been placed the right way round so that you can actually read it when you're standing in front of the amplifier.

Reading from the left, there is a large red on/off rocker switch and ten-band graphic EQ covering the 40HZ-10kHZ range, with central detent at zero decibels.

Moving to the right hand side, there are lo and hi inputs at the pre-amp stage. Both are high impedance to avoid losing too many highs and lows, and the pre-amp gain potentiometer next to it adjusts the sensitivity of the pre-amp to avoid distortion and keep the sound clean.

Next to these controls is a compressor with an in/out rocker switch, plus a volume control. **Access Electronics**, who manufacture this product, have ensured that there's enough attenuation on this compressor to satisfy any demands. Generally it works to best advantage when set between 3 and 4, as recommended by the manufacturers.

A contour rocker switch beside the volume control rids the combo of further bass heaviness when set in the 'out' position. When switched to 'in' it resembles the sound of the **Fender Bassman** circuit.

At the back of the **Sessionette 100 Bass Compact,** there's an eight ohm extension speaker socket, plus another for headphones, and a monitor output with its own level control for slaving up to more powerful amplifiers.

To the right of this, there's an effects loop with send and returns, DI out pre-EQ which means you can push the amp straight into a mixing desk and EQ it from the desk. Finally, there's an auxiliary input for adding extra pre-amp stages.

The DI out facility is handy for hooking up the amp to another **Sessionette Bass Compact** via the latter's lo input. From there you're able to set up one combo's graphic EQ with the accent on the upper treble frequencies, and the other for the lower bass frequencies. Unfortunately I was unable to test this aspect of the **Sessionette,** but what I did hear impressed me. It is extremely versatile for its size.

Pic Ray Palmer

SNOW DRIFT

MAX KAY talks to the ex-Lizzy guitarist.

SNOWY WHITE? I wonder what his real name is?

He may appear to have made the jump from obscurity to *Top Of The Pops* overnight, but that's not entirely the truth. Old Snowy has been hacking away at his trade for some 15 years now, something that gives him a maturity and temperament to match those exploitable, Robert Redford good looks of his.

After arriving in London in '69 with the princely sum of two pounds ten shillings in his pocket, he answered some ads in *Melody Maker* and, subsequently, joined a band. From this he progressed to the odd session or two, gaining a reputation for reliability along the way. "I don't get out of my brains on drugs or anything," he confessed.

Tours followed the sessions, introductions begat even more work, and the whole thing began to snowball. He played with Cockney Rebel, toured America with Al Stewart in '74, and after that Pink Floyd asked him to be the extra guitar player at all of their live shows. Naturally, Snowy accepted.

"That was the '76 tour, the 'Animals' period, a sort of mini world tour . . . with a pig. They don't work a lot (who, the pigs?), once a year if that, so inbetween times I just picked up what ever came along, that's how I did an album with Peter Green."

How did the Floyd treat you?

"It was a very professional environment, very well run, and if you did your job well, you got paid well and you were basically treated well. If you didn't, you were shouted at, which seemed to me a good way to run things. They had all the trappings, the private jets and all that business . . ."

Because White is a modest dude, he refused to give interviews when he was playing with the Floyd. The reason? He didn't think there was anything to talk about. By his own admission, he's not exactly a livewire personality, but then he's never been hired for that reason. No baggy trousers here either, and his hair's parted on the wrong side!

Lear Jets apart, however, working with the Floyd did have its drawbacks . . .

"It was frustrating musically, because you were in a tight situation where you had to play the right things at the right time. There wasn't a lot of scope for solos etc, although Dave Gilmour was very generous in that respect and I did quite a lot of solos, but there would be a baseball stadium full of people out there and I'd be dying to do a few blues licks, and I couldn't. After a while that gets frustrating."

Snowy White regards every musical situation he's been involved in so far as a temporary means to an end; one of the people he met along the way was the legendary, and I mean L-E-G-E-N-D-A-R-Y, Peter Green.

"Somebody gave me Peter's number, so I just called him up one day. This was in 1970 when I'd just come to London, and I thought: 'who would I like to play with?' – Peter Green! I thought, the worst thing he can say is 'f**k off', and the best thing he can say is: 'come and have a jam'. In fact, that's what he said.

"We've stuck together since then, on and off, and when he finally decided to do an album ('In The Skies') he called me up."

The Thin Lizzy connection came about when Snowy was rehearsing next door to them with another act called Riff Pilchard. I'm sorry, I'll read that again – Cliff Richard. The Pilchard gig was a one-off and, after auditioning for Lizzy, he was in.

"They asked me to join, and I said: 'well, I've just arranged to do this 'Wall' thing with Pink Floyd, but if you can wait three months . . .' "

Lynott and the lads *did* wait, and White subsequently spent two and a half years in their ranks. It was not, however, an ideal marriage and Lizzy have in the past been very rude about Snowy even describing him as 'boring' . . .

"I was on a different wavelength and I got frustrated," he says. "When I joined, I thought there'd be some room to play guitar the way I wanted to, but it turned out there wasn't."

The frustration fermented into motivation, which in turn gave Snowy the energy and impetus he needed to put together his own band a year ago.

"My ambition is really simple, and very plain, and that is to earn a reasonable living playing the guitar, the way I *like* playing it. So if to do that I have to make hit singles, do interviews and TV, I'll do it. Some of it I enjoy, some of it I don't – I quite enjoyed *Top Of The Pops* yesterday. What I'm really looking forward to is making the next album with a reasonable budget."

White's playing on the haunting hit single, 'Bird Of Paradise', brings to mind the early Clapton/Green school of blues. When I met up with him he was remixing what he refers to as the 'old album', initially released in May last year but destined for re-release as soon as remixing is complete.

Snowy's new band (which will go on the road) is made up of people he's known for the past 10 years or so; it includes bassist Kuma Harada from Japan, drummer Richard Bailey from Trinidad and keyboardist Godfrey Wang from China. Somewhere down the line, Snowy has acquired some skills on electric bass and piano, but his main *forté* has always been the guitar.

Not only is his favourite guitar a real 1957 *Gibson Les Paul* Standard Goldtop, it's also his only one, which makes a change I suppose.

"I bought it in 1968 . . . a long time ago. We've played into each other."

Snowy was offered Peter Green's 1959 *Gibson Les Paul* Standard flametop for the princely sum of £100 a number of years ago, but passed up on the deal because it would have meant parting company with his treasured '57 model in order to provide the necessary funds. Gary Moore, incidentally, was the lucky recipient of the '59 flametop at the end of the day.

"I'm not very interested in guitars," he laughs, "trying them out and checking out new pickups. I find that quite boring to be honest, although Dave Gilmour had a nice *Strat*, a white one with the serial number 0001 on it. That was great, I would have liked that . . ."

Apart from a *Peavey* Classic amp, that's about it in the equipment shop for Snowy White. It gives him, he says: "everything I need. I haven't got any effects . . . If I fiddle around with things like that, after a while I'm dying to get back to the straight guitar and amp thing. A lot of guitar players will fiddle around with an amp for hours trying to get the sound, but I find it a lot more satisfying to turn the amp on then find something nice to play to that sound, as opposed to always trying to get sound out of an amp."

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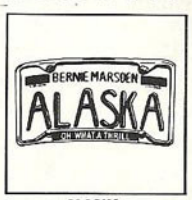

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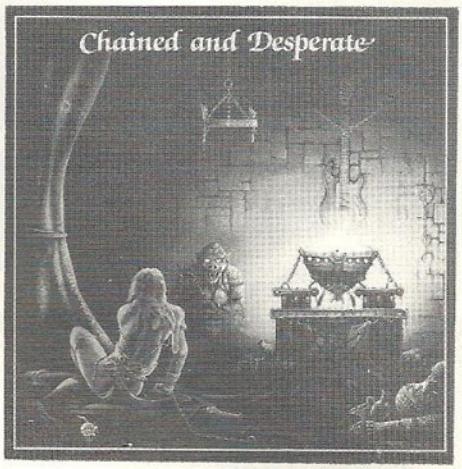

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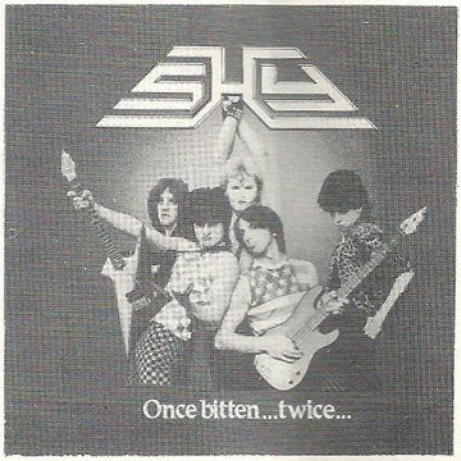

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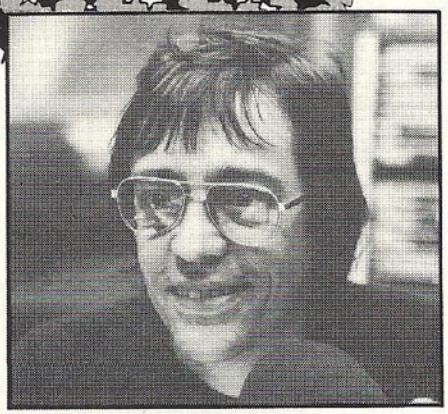
SINGLES

REVIEWED BY TOMMY VANCE



GIRLSCHOOL: 'Burning In The Heat' (Bronze)
This has a great production and is very cleverly done. I think it's the most commercial record they've ever made. The beginning is rather like Bach but it quickly switches into a guitar riff similar to 'You Really Got Me' from the Kinks.

The vocals aren't especially great, but then that's never been a strong point with Girlschool.

DESOLATION ANGELS: 'Valhalla'
This, I should think, is an absolute stormer onstage. The actual song is extremely good, but what lets it down are Dave Wall's vocals. Quite frankly, the band needed someone in the Ronnie James Dio mould – and there's only one of him! However, instrumentally, they're a very strong unit.

Perhaps this is rather too long for a commercial single, but as a rock release the length is irrelevant.

SMOKIN ROADIE: 'Midnight' (Zone)
Short, sharp and to the point. It's a rather clever song with good ideas and has an unusual construction. I'd give it six out of ten.

SAXON: 'Sailing To America' (Carrere)
I like this band live cos they're great entertainers. I also admire them for not editing out the slow passage on this single, even though that would probably have made it more commercial. They're quite simply a great British rock band, who are masters of their art.

The production sounds strong to me – the predominance of the bass is very refreshing. Usually, this gets swamped out in the mix.

TYSONDOG: 'Eat The Rich' (Neat)
Well, I don't know why they wanna eat the rich cos all they'll get is bloody indigestion! As a single, this is good, aggressive stuff with some nice musical touches. Once again the vocals are a disappointment, though Clutch Carruthers does manage to carry the song despite his limitations.

MARILLION: 'Punch & Judy' (EMI)
I suppose the obvious question is, who's drumming on this one? The only publicity they seem to get at the moment is for firing drummers!

Seriously, though, I've yet to see them play a *full* set live and that's something I intend to put right on their forthcoming UK tour. Fish has got to be one of the most impressive frontmen I've ever seen – very large physically but very quiet vocally and very resolute.

The band have taken a fair amount of flak for supposedly imitating Genesis but this has never shaken their belief in what they're doing. They'll be around for many years to come and doubtless, like Genesis, they'll go through a lot of changes.

As for this single, well, like everything they've released, it doesn't cause much of a buzz on first hearing. But, it'll probably grow on me.

OBSESSION: 'Marshall Law EP' (Metal Blade)
I just love the title track, it's got great lyrics. In fact, Obsession have to be one of the best American Heavy Metal bands I've *ever* heard. The vocals (from Mike Vescera) are rather limited, but they still come across well and the rest of the band are viciously excellent.

SLADE: 'Run Runaway' (RCA)
I know for a fact that this is based on a traditional tune or melody – I just can't remember which one. This is very cleverly done, however, and the sound is great. I've always liked Slade, especially onstage, where, like Saxon, they provide superb entertainment. A good single.

VENOM: 'Warhead' (Neat)
Every major label in the world ought to rush out immediately and try and snap this lot up. They're so different it's ridiculous. The band are utterly and completely OTT; what's more they know it and have fun doing it. 'Warhead' is definitely the product of a band who are very honest with themselves – *this* is the way they are, *this* is the way they record and stuff commerciality!

They should continue in the same direction and eventually they'll either become a Super Band or a comedy act.

SCORPIONS: 'Rock You Like A Hurricane' (Harvest)
The Scorpions are one of the best rock bands in the world. They've had an influence on a lot of what's happened since 1975 and the Schenker brothers are probably responsible for creating a whole style of guitar playing, full of pulsing chords. Klaus Meine also happens to be one of *the* great vocalists around today and I reckon 'Loving You Sunday Morning' is *the* definitive rock ballad.

So, what about the song? Well, it's excellently produced and well played although not necessarily a great choice for single release.

SWEET SAVAGE: 'Straight Through The Heart' (Crashed)
The *Friday Night Rock Show* did a session with this band 18 months ago when Vivian Campbell (Dio guitarist) was still with them. It turned out really well – Vivian was obviously a young man who knew what he was doing.

Apparently, he's on this single and it *is* good, although the production could have been a bit more selective. The rest of the band are competent, but having Vivian Campbell here is clearly designed to attract interest. However, it could be a double-edged sword because, having heard this record, people might well be tempted to go and see them live where Vivian's absence will doubtless be a great disappointment.

BIG COUNTRY: 'Wonderland' (Phonogram)
I'm a real fan of Steve Lillywhite's productions and he's done a superb job here. There's something for all musical tastes on this record, as long as people are prepared to be open-minded about it. The trouble is, so many fans get locked into one style of music, be it classical, jazz or rock, and aren't interested in broadening their musical horizons. But 'Wonderland' should be heard by anyone who likes fine music. The guitar sound is good and the drumming superb.

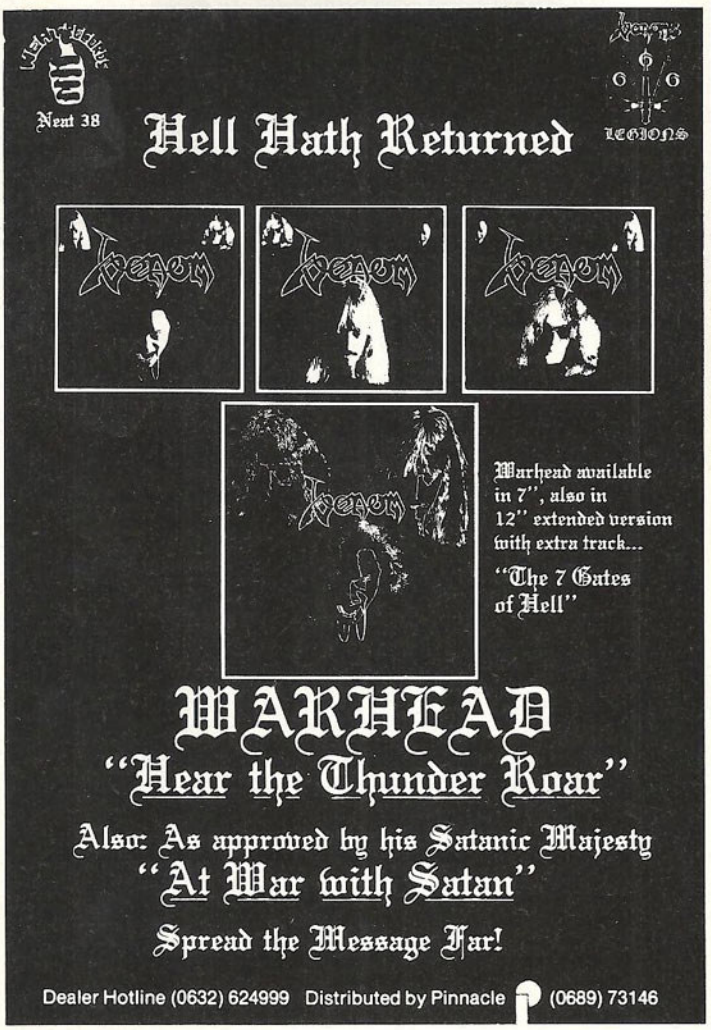
PALLAS: 'Eyes In The Night (Arrive Alive)' (Harvest)
While Marillion have often been accused of ripping off Genesis, Pallas have been similarly linked to Yes. Of course, here they've actually used Eddie Offord as producer, someone who worked with Yes during their halcyon period! But Pallas are a good band in their own right and I'm delighted they've finally landed a major deal. 'Eyes In The Night' is a strong song that's well constructed.

BRONZ: 'Send Down An Angel' (Bronze)
This sounds like Journey/REO/Toto/Loverboy – but without their finesse. Sure, the playing and singing are fine but it's still a rip-off without the quality of, say, Toto. To my mind, there are too many British bands trying to sound American simply because that's where the biggest record market in the world exists.

MANFRED MANN: 'Davey's On The Road Again' (Bronze)
This is a good example of what British audiences are missing out on. Manfred Mann has no real UK following, which is a shame because he never makes a bad record.

He's become to rock what Ronnie Scott is to jazz, pulling a lot of young talent into his band, teaching them the business and then letting them go on to different things.

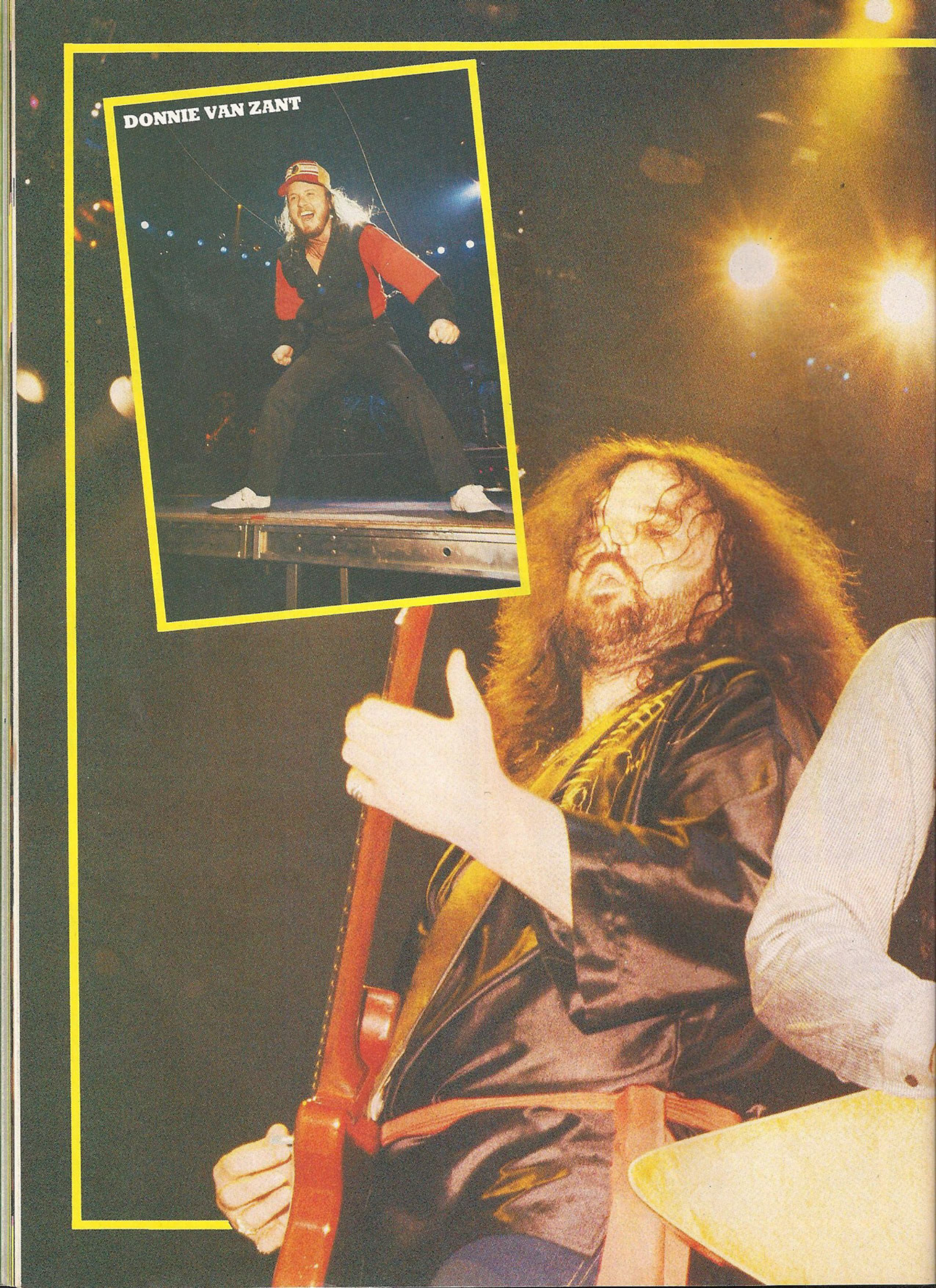
The vocals from Chris Thompson are excellent and the entire band deserves a big round of applause for this.



Pic Tony Mottram

A BUNCH of cock-sure young souls, Shy are Birmingham born and bred, yet pound your 'shell-likes' with a distinctly *commercial*, hard-hitting sound, as their debut album on *Ebony Records* shows.

The line-up – (left to right): Alan Kelly (drums), Paddy McKenna (keyboards), Tony Mills (make-up 'n' vocals), Mark Badrick (bass) and Steve Harris (no relation, guitar) – is one to keep an eye on and, of course, your friendly neighbourhood *Kerrang!* will be helping you to do just that with a mega-feature next issue. HOWARD JOHNSON


DONNIE VAN ZANT

SOUTHERN IMPACT

MALCOLM DOME (pen) and RAY PALMER (pix) come face-to-force with 38 Special.

MESSRS PALMER AND DOME, the Hilary & Tensing (or maybe that should read Hilarious and Tensed-Up) of rock'n'roll journalistic mountaineering, have been through many crazy escapades together. There was the one-spoon incident in Bristol, the haunted hotel room in Amsterdam and the Satanic rituals of Copenhagen. . .

But these experiences were as nought compared to the Arctic conditions that literally hit us as soon as we touched down in North Carolina, USA. If it's freezing, it must be C-C-Charlotte. Too cold to rock'n'roll, too young to fry, the fatigued duo were greeted by the big daddy of all chill winds. Our blood corpuscles simply refused to circulate, coming to a complete halt as if stuck in a major traffic jam, whilst our facial bone structures felt as though they'd been used as sub-zero test centres for *Zanussi* fridge-freezers.

Under such conditions, our immediate destination, the centrally-located *Radisson Plaza Hotel*, was a sauna-style haven. What's more, despite trepidation that we'd end up bedding down in vacant laundry chutes (bed bugs obligatory), our respective rooms turned out to be swank Yank abodes. Obviously, the 38 Special team was living it up in some style!

Ah yes, this rather extended and rambling intro over, it's time to hit the motor-drive button, move into top gear and get down to talking about crotchets and quavers (ready salted, naturally). Cue the music maestro. . .

At a time when the world of Southern Rock is undergoing what can best be described as a commercial crisis (the Rossington Collins Band is dead, Blackfoot ain't far off the cemetery, Molly Hatchet don't seem to be raking in the green, green breadcrumbs anymore and Doc Holliday have disappeared), the Special crew stand tall as the one Southern band still making vast strides. For, after spending years in the considerable shadows of Lynyrd Skynyrd, the 'Foots, Mollies etc, their brand of AOR-tinged chicken-scratching has now brushed aside all opposition. '84 is shaping up to be the year of 38 – and I'm not referring to any Suterian bust measurements!

Their sixth album on the *A&M* label, 'Tour De Force', has

CONTINUES OVER

DON BARNES (left) and JEFF CARLISI.

FROM PREVIOUS PAGE

finally given the boyzz a fire-in-the-tail lift-off, as they continue to stretch out along a musical path once derided by many Confederate pundits as possessing more pinkie passion than red-necked roughness. Finally, the inherent, long-term common sense of 38 Special's vinyl approach has come home to roost. Rockadoodledoo. . . *aaaarrrgghh* (abbreviated version).

I don't believe it! Are my ears deceiving me? The delicate, icicle-clad eardrums of Palmer and Dome have just undergone an horrendous assault from the local *Radisson* bar band (well, they should be barred and banned anyway!) who dish out their own brand of Nilsson rock, mutilating ZZ Top's 'Sharp Dressed Man' and Bob Seger's 'Shame On The Moon' beyond all recognition. Covers band? The quicker this quintet (called Subjects) are covered by six foot of earth the better. I've never seen a grapefruit juice wince in agony before!

But, hold on a moment, have the intrepid *Kerrang!* dynamited duo accidentally stumbled onto a well-kept secret? Could this motley crew actually be 38 Special doing a pseudonymic warm-up show? Are we the butt of an outrageous wind-up? Will Ray's sense of adventure get out of his trousers? Hold on to yer hi-hats, cos here comes. . .

"Howdy, I'm Dick Fraser, tour manager with this 'ere I'il ole band". Yep, there was no mistaking the drawling accent as it wafted over the toast at the breakfast table. This guy was definitely from the south – south of England, that is! Strange as it may seem, 38's road controller comes from London, which goes to show that rock'n'roll really does have few racial barriers, even in the notoriously prejudiced red-neck country.

However, while the amiable (if rather ineffectual) roly-poly Fraser is no more than an honorary 'Fed, band members Don Barnes (guitar/lead vocals) and Jeff Carlisi (guitar/backing vocals) proved to be the genuine article, as we found out when invited to waste an afternoon accompanying these John Cleese/Monty Python fanatics (Kentucky Fried Chicken hasn't *completely* destroyed their sense of taste) to an interview on local radio station *WROQ*. This turned out to be a rather illuminating experience, but only from a decidedly voyeuristic viewpoint.

Sure, we learnt that Barnes has a high regard for Phil Collins ("he's one of my new heroes") and that Carlisi is a Cars admirer (the band not the limos). But these facts could have been gleaned in a far more relaxed manner over several drinks or a bite to eat. In the end, the only real insight Ray and myself obtained from this short wireless hop was an understanding of just how sloppily informal American radio formats can be – a series of oft-repeated juvenile questions were simply thrown at the duo by the supposed DJ (who doesn't even deserve a name check).

Moreover, things reached an all-time low when listeners (supposedly *fans* of this group) phoned in with such 'intelligent' questions as: "Is Donnie Van Zant still with the band?" Or: "Did Lynyrd Skynyrd influence you?" One gal (claiming to be 19, but sounding more like 14 – calm down, Howard!) actually offered her body to the guys in exchange for tickets to the planned gig that very evening. Her name and number is safely locked away in the *Kerrang!* vaults and is available only by obtaining special Suterian permission.

The entire exercise was totally irrelevant. However, worse was to follow as, from here on in, the band proved thoroughly unco-operative. They were never rude, you understand, yet they made it very plain that our presence was a nuisance. Ray was even refused permission to snap *any* offstage photos of *any* of the band, being forced into the horrendous professional circumstance of having to blindly take shots of a completely new live show featuring a band he scarcely knew.

Right, enough of this Saga-style moaning, let's turn to 38 Special's Charlotte show, held at the 12,000 capacity Coliseum. Traditionally the venue for local basketball matches, on the night in question there was no sign of cheer leaders (shame), or ra-ra skirts (gasp). The place was awash this evening with bottles of *Jack Daniels* (burp), clouds of dope smoke (maaan) and air-borne stetsons (yeeehaaargh). And, although there was rather less than a capacity crowd in attendance (more due to the gig being held between Christmas and New Year than any drop in 38 Special's popularity), a constant roar of paaartying approval was kept up throughout the band's 90 minutes or so onstage.

The pity of it all was that the fans' considerable exuberance was wasted on a performance best described as being on the mediocre side of disappointing; perhaps the New York wag who once suggested to me that: "Southern Rock audiences are the dumbest in the world" had a point!

The sextet inevitably ran through a selection of their best-loved material, including 'Rockin' Into The Night', 'Stone Cold Believer', 'Wild-Eyed Southern Boys', 'Caught Up In You' and 'Chain Lightnin', not to mention strong newies from the 'TDF' set such as 'If I'd Been The One' (who mentioned 'Every Breath You Take'?), 'Twentieth Century Fox' (an ode to glacier mints?) and 'Undercover Lover'. But, whereas on vinyl every one of the above has the gilt-edged sound of S-T-Y-L-E etched into its very fabric, live they rather imploded, having little sparkle and certainly seeming incapable of passing any fizzical!

Perhaps the band have temporarily lost their desire to get a little crazy, for they were clearly treading water at Charlotte. Drummers Jack Grondin and Steve Brookins thumped away anonymously, producing a combined rhythmic attack that showed 38's use of dual kits to be a rather stale gimmick. Bassist Larry Jungstrom was barely audible, whilst Barnes/Carlisi, although obviously trying hard to remember the rock'n'roll ropes, ended up looking more flabby and satiated than sleak and hungry.

One member of the 38 team suggested before this concert that: "If Buddy Holly were alive today he'd sound a lot like this band". Well, musically, he might have a point, but onstage, even in his present less than fragrant state, Holly would still exude more vitality than 38 Special. If this six-piece represent the current pinnacle of Southern Rock live, then we really are talking in pygmy terms.

It didn't help matters that both their spectacularly expensive lighting rig and female backing vocalists, Carol Bristow/Lu Moss, were poorly used; the former was a shambles and the latter mere decorative fodder. But it was lead vocalist Donnie Van Zant who really epitomised Special's ineptitude. . .

With the band's material moving inexorably towards the AOR end of the spectrum, it's Barnes who is taking a greater share of the vocal limelight, his mellower voice being better suited to such songs. Consequently, Donnie spent over half the set either running around as if bucking an imaginary bronco or else trying to look cool strumming ineffectually on guitar. In both roles he proved an embarrassment though, thankfully, an alert roadie ensured the strings on the guitar were facing outwards!

However, Van Zant plumbed new depths of berk-dom at the 'climax' of the show when, strapped into a harness, he attempted to fly in a huge out-of-control arc around the stage. Watching him wriggling like an ensnared jack-rabbit as he swung helplessly in mid-air had to be one of the funniest sights I've ever witnessed at a rock'n'roll concert!

"Well, we know there are problems with this effect at present," admitted Barnes back at the hotel after the gig. "Donnie is real scared of the thing and has already gathered quite a collection of cuts and bruises. We only brought it in cos he used to jump offstage into the audience during a performance and one night he broke his leg. So we decided that *had* to stop and came up with this as a replacement gimmick. The fans seem to like it when he flies and our aim eventually is to get him to soar straight out about 80 feet from the stage right above the crowd.

"Generally speaking, Donnie is a vital member of 38 Special. Sure, I know it seems that I'm doing more and more of the singing, but the two of us have a great working relationship. There's no aggro between us. It's simply a case that certain songs are more suited to my style of vocals rather than his. Donnie has a very earthy approach and, although a lot of our material is melodic hard rock in feel, we still rock out as much as we ever did, so there's no question of Donnie being edged out."

Yet, it has to be said that, whilst the Specials may believe they've changed very little over the past few years, to many on the outside the difference in approach between 'Rockin' Into The Night' (issued in 1979) and 'Tour De Force' is quite staggering. With each succeeding album the band do appear to have drifted away from their Southern roots.

"Sure, we don't sound like any of those traditional Southern groups from years ago. We've been prepared to take on board all sorts of influences. If a band produces good music, we'll listen to them – whoever they are! We're not into rigid boundaries.

"I think our big change came when 'Rockin'. . . ' appeared. It was our third album and marked a huge shift in format. Up until then we'd been managed by the Lynyrd Skynyrd camp and had been content to churn out very basic Southern boogie without giving a thought to what we were doing. So we decided to keep the *spirit* of Southern Rock but throw away the *clichés*.

"You see, the three-chord style of boogie had already been done by the best; therefore, what was the point of just rehashing it? Our records

still sound real powerful, especially when turned up loud, but we've just become a little more slick. Sure, 38 Special are a high energy band, but we try to record songs with good *melodies*. That's the essential difference between us and the rest of today's Southern rockers."

"I think we've brought a new dimension to Southern boogie," added Carlisi. "Lynyrd Skynyrd, when they came on the scene, opened up new horizons but did it with individuality and flair. The mistake bands like Blackfoot and Molly Hatchet have made is to take what Skynyrd perfected and merely repeat it without ever thinking about what they're doing. There's little sign of intelligence from those two bands and they're such poor musicians it's no wonder both of them are on the rocks.

"And Doc Holliday (erstwhile labelmates of 38 at *A&M*) are another example of stupidity at work. They recorded two abysmal albums ('Doc Holliday' and 'Rides Again') before deciding to leave America and do their third LP ('Modern Medicine') in Germany. I've not heard the results, but any band that goes to Germany to record must have problems!

"Southern Rock fans have grown up and matured. They accept what we're doing as the only way forward for their type of music. If people like Hatchet and Blackfoot think they can fool them by regurgitating the same tired old riffs then *they're* the fools not the kids."

Well, whilst I would probably argue with Carlisi's definition of Blackfoot and Hatchet as 'stupid bands', I can't actually dispute the charts. They undeniably show that, at present, 38 Special outstrip all their Southern rivals, and part of the reason for this must be the band's awareness of the need to produce songs likely to get airplay.

"We have great respect for the craft of songwriting," proclaimed Carlisi. "Whatever sort of background a kid comes from, he'll always recognise, and identify with, a good song. I believe we're getting better at coming up with strong, melodic material, and we're never afraid of using other people's numbers. For instance, Jim Peterik (of Survivor fame) has contributed to three of our LPs and, if his schedule allows, he'll hopefully contribute again in the near future.

"On 'Tour De Force', our real find was a young writer from Toronto called Gary O'Connor. He's got two songs on the album, namely 'Back Where You Belong' and 'One Time For Old Times'. Our office is constantly getting in tapes from unknowns and, if the songs are good enough, we'll seriously consider them for inclusion on any record the band does. Like I said, to us the art of songwriting is too important to be taken lightly."

In the States, 38 Special's popularity is measured in terms of platinum LPs ('TDF' sems likely to be their third successive million seller) and Top 30 singles. Yet in Britain. . . this is one band with a near zero profile.

"If only because of our egos, we'd like to be big in the UK," sighed Barnes. "We were hoping to come over in March ('84) to do some television work and also play a gig at *Hammersmith Odeon*. But that would have meant cancelling some vital shows in America. For example, we'd managed to book a Saturday night concert in Chicago, a prime market for us, and to undertake the projected British visit would have meant pulling out of this date and risk getting a less prestigious spot later on in the year.

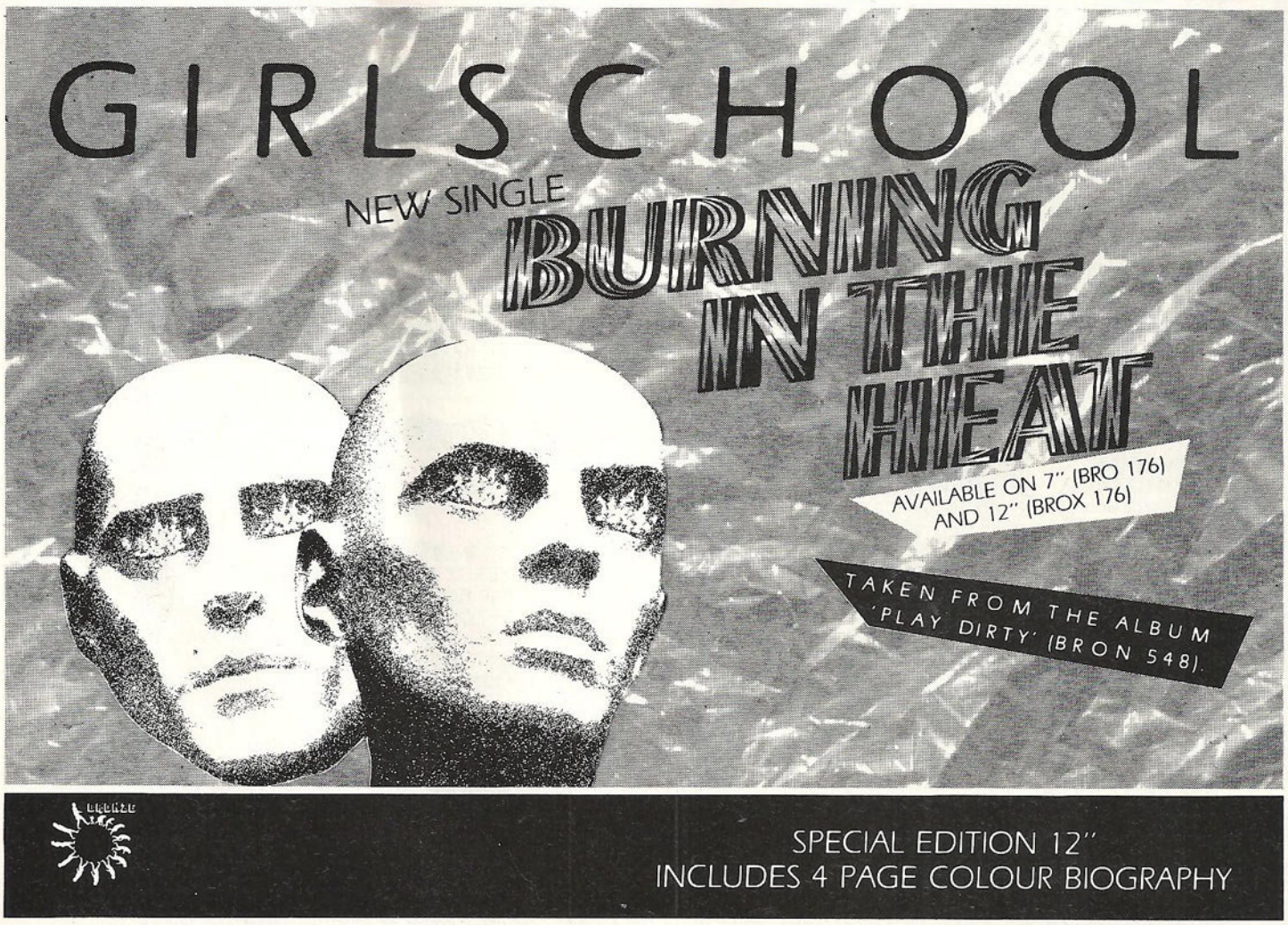
"We've no real idea when the band will make it over now. But we're all looking forward to playing again in the UK. We thoroughly enjoyed our previous two trips." (Both in 1982 – supporting Foreigner and appearing at the Reading Festival).

Mark Spector, the band's manager, put things in a rather more business-like, blunt perspective when asked about 38's British plans. . .

"Look, we're big in America, but not yet in the Journey league. We simply can't afford to just play a few dates in the big cities on a US tour and then spend months in foreign parts like Japan, Europe and Britain. We have to constantly nurture our market over here and, as things stand at the moment, there's no way we can consider pulling out of any American concerts to go over to the UK, where we *know* we'll lose a fortune.

"The bottom line is that Britain isn't important to 38 Special's career right now. If *A&M* over there get us a hit single then maybe circumstances would be right for the band to do a few selected gigs. But until then. . ."

Coming next issue: Genesis, Ozzy Osbourne, Wendy O. Williams, Spider.



SINGLES

1	—	FREEWHEEL BURNING **Judas Priest** (CBS)
2	3	BIRD OF PARADISE **Snowy White** (Towerbell)
3	1	GIVE ME MORE TIME **Whitesnake** (Liberty)
4	—	HOLD ON TO LOVE **Gary Moore** (Ten)
5	17	JUMP **Van Halen** (Warner Brothers)
6	14	LOVE IS A BATTLEFIELD **Pat Benatar** (Chrysalis)
7	7	RAZOR'S EDGE **Meat Loaf** (Epic)
8	—	JUMP IN THE FIRE **Metallica** (Music For Nations)
9	2	MARGUERITA TIME **Status Quo** (Vertigo)
10	22	FREEBIRD **Lynyrd Skynyrd** (MCA)
11	6	BARK AT THE MOON **Ozzy Osbourne** (Epic)
12	5	MY OH MY **Slade** (RCA)
13	8	METAL HEALTH/CUM ON FEEL THE NOIZE **Quiet Riot** (Epic)
14	—	EYES IN THE NIGHT (ARRIVE ALIVE) **Pallas** (Harvest)
15	12	A ZOO **Hawkwind** (Flicknife)
16	23	SOMETHING SPECIAL **Emerson** (Neat)
17	—	SAILING TO AMERICA **Saxon** (Carrere)
18	—	IF I'D BEEN THE ONE **38 Special** (A&M)
19	10	SHARP DRESSED MAN **ZZ Top** (Warner Brothers)
20	16	TAKE ME AWAY **Blue Öyster Cult** (CBS)
21	26	EAT THE RICH **Tysondog** (Neat)
22	4	TOO LATE FOR LOVE **Def Leppard** (Vertigo)
23	9	BLACK FUNERAL **Mercyful Fate** (Music For Nations)
24	11	IN THE MOOD **Robert Plant** (Atlantic)
25	13	LICK IT UP **Kiss** (Vertigo)
26	18	MIDNIGHT IN TOKYO **Y&T** (A&M)
27	19	STAR FLEET **Brian May & Friends** (EMI)
28	—	DEFENDER **Manowar** (Music For Nations)
29	21	BLONDIE GIRL **Earthshaker** (Music For Nations)
30	28	RAINBOW IN THE DARK **Dio** (Vertigo)

Compiled by MRIB

ALBUMS

1	—	DEFENDERS OF THE FAITH **Judas Priest** (CBS)
2	—	1984 **Van Halen** (Warner Brothers)
3	4	BALLS TO THE WALL **Accept** (Lark)
4	1	BARK AT THE MOON **Ozzy Osbourne** (Epic)
5	11	PYROMANIA **Def Leppard** (Vertigo)
6	5	BACK TO BACK **Status Quo** (Vertigo)
7	6	ELIMINATOR **ZZ Top** (Warner Brothers)
8	10	MIDNIGHT MADNESS **Night Ranger** (MCA)
9	—	PENETRATOR **Ted Nugent** (Atlantic Import)
10	13	HOLY DIVER **Dio** (Vertigo)
11	3	METAL HEALTH **Quiet Riot** (Epic)
12	22	SUBJECT **Aldo Nova** (Portrait)
13	21	90125 **Yes** (Atlantic)
14	8	MELISSA **Mercyful Fate** (Music For Nations)
15	26	SHOW NO MERCY **Slayer** (Metal Blade)
16	20	COURT IN THE ACT **Satan** (Roadrunner)
17	7	THE REVÖLUTION BY NIGHT **Blue Öyster Cult** (CBS)
18	2	THE AMAZING KAMIKAZE SYNDROME **Slade** (RCA)
19	—	MINI LP **Hellion** (Music For Nations)
20	9	LIFE **Thin Lizzy** (Vertigo)
21	18	NO PAROLE FROM ROCK 'N' ROLL **Alcatrazz** (Rocshire)
22	—	SEE YOU IN HELL **Grim Reaper** (Ebony)
23	14	LICK IT UP **Kiss** (Vertigo)
24	31	EARTHSHAKER **Earthshaker** (Music For Nations)
25	—	FISTFUL OF METAL **Anthrax** (Music For Nations)
26	23	STAR FLEET PROJECT **Brian May & Friends** (EMI)
27	24	CUT LOOSE **Paul Rodgers** (Atlantic)
28	15	LIVE IN AMERICA **Starz** (Violation)
29	27	WALK INTO LIGHT **Ian Anderson** (Chrysalis)
30	—	OBLIVION **Utopia** (Utopia Import)
31	17	TOUR DE FORCE **38 Special** (A&M)
32	19	BORN IN AMERICA **Riot** (Quality)
33	29	HEADING FOR A STORM **Vandenberg** (Atco)
34	—	ONCE BITTEN . . . TWICE SHY **Shy** (Ebony)
35	12	McCOY MINI LP **McCoy** (Legacy)
36	30	MEAN STREAK **Y&T** (A&M)
37	39	ACES **Jonah Koslen & The Heroes** (Ransom)
38	32	ZONES **Hawkwind** (Flicknife)
39	25	FRIENDS OF HELL **Witchfinder General** (Heavy Metal Worldwide)
40	16	ONE FALSE MOVE **Harlequin** (Heavy Metal Worldwide)

Compiled By MRIB

PLAYLIST

Dante Bonutto
'ROCK YOU LIKE A HURRICANE' Scorpions (Harvest 45)
'WARRIOR' Warrior (demo tape)
'SHOUT AT THE DEVIL' Mötley Crüe (Elektra)

Malcolm Dome
'PENETRATOR' Ted Nugent (Atlantic)
'HAIL TO ENGLAND' Manowar (Music For Nations)
'ROCK YOU LIKE A HURRICANE' Scorpions (Harvest 45)

Xavier Russell
'METAL THRASHING MAD' Anthrax (track from 'Fistful Of Metal' LP on Music For Nations)
'LOSING MORE THAN YOU'VE EVER HAD' Accept (track from 'Balls To The Wall' LP on Portrait)
'HOT FOR TEACHER' Van Halen (track from '1984' LP on Warner Bros)

Dave Dickson
'SLIDE IT IN' Whitesnake (Liberty)
'GROWIN' UP TOO FAST' Billy Rankin (A&M)
'PHYSICAL GRAFFITI' Led Zeppelin (Swansong)

IMPORT ALBUMS

1	PENETRATOR **Ted Nugent** (Atlantic)
2	SHOW NO MERCY **Slayer** (Metal Blade)
3	COURT IN THE ACT **Satan** (Roadrunner)
4	NO PAROLE FROM ROCK 'N' ROLL **Alcatrazz** (Rocshire)
5	LIVE IN AMERICA **Starz** (Violation)
6	OBLIVION **Utopia** (Utopia)
7	HEADING FOR A STORM **Vandenberg** (Atco)
8	ACES **Jonah Koslen & The Heroes** (Ransom)
9	NO MERCY **Bullet** (Lark)
10	SEE YOU IN HELL **Crossfire** (Mausoleum)

Compiled By MRIB

KERRANG!

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Radio PLAYLIST

1 HOLY DIVER **Dio** (Warner Bros)

2 ALL FOR ONE **Raven** (Megaforce)
3 SHOUT AT THE DEVIL **Mötley Crüe** (Elektra)
4 LETTIN LOOSE **Heavy Pettin** (Polydor)
5 EUROPE **Europe** (Hot)
6 KILL 'EM ALL **Metallica** (Megaforce)
7 INTO GLORY RIDE **Manowar** (Megaforce)
8 VICES **Waysted** (Chrysalis)
9 MEAN STREAK **Y&T** (A&M)

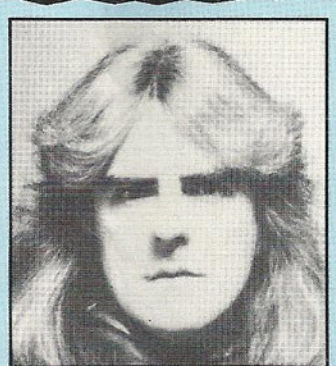
10 BREAKIN' THE CHAINS **Dokken** (Elektra)
11 STEELER **Steeler** (Shrapnel)
12 YOU CAN'T STOP ROCK 'N' ROLL **Twisted Sister** (Atlantic)
13 THIS MEANS WAR **Tank** (Music For Nations)
14 BALLS TO THE WALL **Accept** (Lark)
15 PIECE OF MIND **Iron Maiden** (Capitol)
16 LICK IT UP **Kiss** (Mercury)
17 BORN AGAIN **Black Sabbath** (Warner Bros)
18 HELL HATH NO FURY **Rock Goddess** (A&M)
19 SINK YOUR TEETH INTO THAT **Talas** (Relativity)
20 ON THE STREETS **Le Mans** (Shrapnel)

Compiled by WERS.FM radio station, Boston, Mass.

Anyone wishing to have their chart/playlist published in *Kerrang!* should send a copy to: ***Kerrang!* Charts/Playlists, 40, Long Acre, London WC2.**

Musos PLAYLIST

Jake E. Lee (Ozzy Osbourne band)
'OUT OF THE CELLAR' Ratt (Atlantic)
'WARRIOR' Warrior (demo tape)
'DEFENDERS OF THE FAITH' Judas Priest (CBS)



Biff Byford (Saxon)
'1984' Van Halen (Warner Bros)
'LOVE AT FIRST STING' Scorpions (Harvest)
'FLICK OF THE SWITCH' AC/DC (Atlantic)

KNUT KRUSHERS

The view from the bar.

CAN IT really be true that **Rolling Stone Mick Jagger** wasn't told the date of **Keef Richards'** wedding to model Patti Hansen despite the fact that ol' rubber lips was the best man??

And speaking of marriages, it seems that newly wed drummer **Alex Van Halen** recently became a mite suspicious about his wife's extra-curricular activities. He employed a Jim Rockford type to spy on the gal only to be told that all was not well in the house of Van Halen. It must have come as something of a blow to poor Alex's ego to find that he was sharing the affections of his wife with none other than 'Thunder Thighs' **Roth**.

Yes, wasting no time, Roth had snuck in behind Alex's back. This might have been bearable had the band not been on tour, but now Alex refuses to talk to **Dave** and **Eddie** refuses to talk to Alex. Must be fun backstage. Watch the sparks fly for yourself when (and if) the group venture here later in the year.

Brian Foote (who?), our man at typesetters *Marlin Graphics* (oh, that's who), has let slip that a couple of his minions went to the same art college as **Neil Murray**, ace ligger and proud possessor of *Kerrang!* 'secretary' **Janice's** phone number (more on this story next issue). The Murray, apparently, once auditioned for **T.Rex** – and was rejected! Lucky he ran into that **Coverdale** fellow, really.

Michael Schenker was caught by a flying gold cigarette lighter during a recent **MSG** gig in Japan. The Nipponese, it seems, are well into hurling gifts onstage but this one went astray. Schenker, blood gushing torrentially from his skull, was rushed to hospital to have stitches inserted, while the band played on (as bands are wont to do) and went down the proverbial storm. Could this bode ill for the future?

Mötley Crüe could well be preening themselves at a festival this Summer here in Blighty. Rumours that Mary Quant will be sponsoring a tour, however, are unfounded.

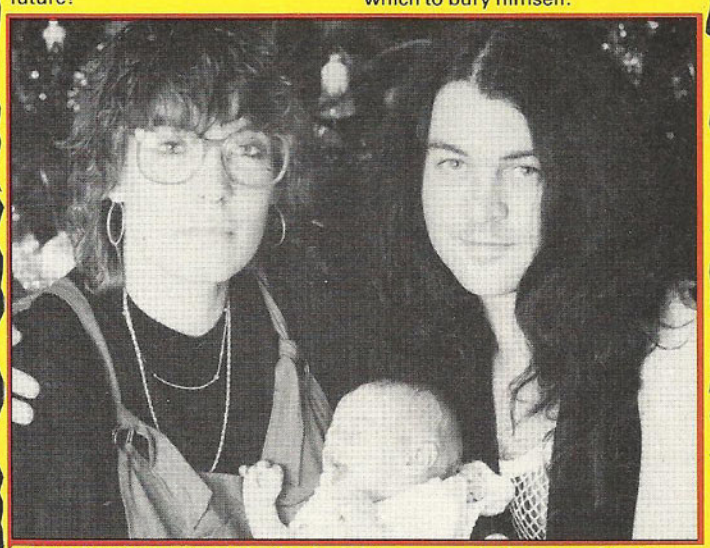
Ian Gillan had an early Christmas present of a little Gillanette called Grace, born on December 7. The family snapshot (below) shows the pink, puffy mound of flesh and bone with mummy Bron and daddy Ian. Kongratulations, all.

Trevor Rabin recently had his spleen removed – well almost – Stateside when a human torpedo (in the shape of a very fat woman) hurtled onto his back in a swimming pool!! This minor upset caused the postponement of **Yes'** US tour – be thankful for small (or flabby) mercies!!

Ex-**UFO** folk are popping up in the most unlikely places . . . **Paul Chapman** has been gigging around Florida with his new outfit, **DOA** – Dead On Arrival or Deaf, Old & Awful if you prefer. They plan to hit these shores in the Summer.

And **Andy** 'No Neck' **Parker** has just turned down the drum stool position with **Molly Hatchet.** Meanwhile, his old 'pal' **Pete Way** – currently playing third on the bill to Ozzy in the States with **Waysted** – persuaded double-O guitarist **Jake E. Lee** to phone Andy at home in England and offer him a job with Ozzy as a joke, to which 'No Neck' replied: *"I've never done a drum solo before but it's not beyond the bounds of possibility!"* Laugh, Andy? We nearly did.

Frank Noon, Mr Way's latest kit thrasher, has been putting his foot in it, too. Discovering a fellow drummer in the tour hotel, Frank politely enquired whether the gentleman had ever considered the advantages of double bass-drums. Well, not really – y'see the geezer only had one leg! Noony was last spotted digging a small hole in which to bury himself.



THE NEW(ISH) ARRIVAL: that's right, mummy's the one with the short hair . . .

JOHN SYKES

READY AN' WILLIN' to rock the nation is new Whitesnake guitarist John Sykes.

The hot young dude makes his stage debut with the Serpents on February 17 in Dublin, and will also be adding some guitar parts to the American version of 'Slide It In', due to be released on the *Geffen* label.

Apparently, both Sykes and bassist Neil Murray have been asked to contribute their talents to selected songs, in place of work originally done by Micky Moody and Colin Hodgkinson, respectively.

The aforementioned album is expected to be issued Stateside in March/April having been remixed, probably by Keith Olsen. Martin Birch, however, will still be credited as producer and it's likely that he will work with the band on their next project. MALCOLM DOME

Pic Geoff Dann